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Evolution of the Indian Musical Scales

BY

Prof. S. RAMANATHAN

RAGAS

From the jatis, the *Rāga* form evolved. Matanga muni's *Bṛhaddesi* (circa 7th century A.D.) defines *rāga* as being adorned by *svaras* (musical notes) and *varṇas* and pleasing to the listeners.

HYMNS

Between the 7th and 9th centuries, South India witnessed a great flood of hymnal music (*Tevāram* and *Divya prabandham*) at the hands of the *Nāyanmār-s* and *Ālwārs*. These hymns were composed in *paṇ-s* (the Tamil equivalent of *Raga*). There were 103 *paṇ-s* and out of them, 23 were used in the *tevaram* and a few more in the *Divya prabandham*.

THEVARAM

The original music of the *Divya Prabandham* is irretrievably lost but thanks to the institution of *Odūvār-s* by Chola kings, most of the *tēvāram* hymnal music has been preserved to this day.

Jaya deva (12th century), author of the immortal sanskrit classic, *Gīta Govindam*, has used a number of *Rāgas* like *Gurjari*, *Malavagaula*, *Varāli*, *Ramakriya* and *Kānhra*, but the original music of these songs is lost.

Bharata's *Nātya Śāstra*, written about 2000 years ago, states that our music was evolved from the *Sama Veda*:

Sāma vedāt idam gītam

Sāmjāgrāha pitā mahaḥ

The *Saman* scale is referred to as *Shadja grāma* in the *Nātya Śāstra* and the intervals of successive notes are given in terms of *śruti-s*: 4 3 2 4 4 3 2. It corresponds to the *Kharaharapriya* mela of today and the *Dorian* mode of the *Gregorian Chant*.

Jatis

By shifting the tonic note, six other modes were obtained and these were called *jāti-s*. It may be mentioned in passing that the *slokas* of the *Ramayana* are said to have been sung by *Lava* and *Kusa* in the seven *jāti-s*:

Jātibhiḥ saptabhiḥ baddham

— *Ramayana*

In the ancient Tamil land, the *paṇ* system had evolved to a high degree. The basic scale was *sempālai* corresponding to the *Harikambhoji* mela of today and its intervals were given thus:

4 4 3 2 4 3 2.

Starting from the fifth note of *Sempālai*, the resulting scale is *Shadja grāma*.

RAGAS EXTANT

The *Sangita Ratnākara* of Sāranga Deva (13th century) speaks of 264 Ragas current then. Vidyananya may be considered as the originator of the concept of mela and janya; for he deals with 15 melas and 50 ragas in his *Sangita Sara*. By the time of Rāmāmātya's *Svara mela kalānidhi* (A.D. 1550), there were 19 melas and several janya ragas derived from each.

VENKATAMAKHI'S SCHEME

Less than a century after Rāmā mātya, Venkatamakhi propounded his scheme of 72 melas. He observed the vina with the 12 semitones in the octave and saw that by permutation and combination, 72 scales with 7 notes each could be obtained.

Venkata makhi divided the octave into two tetrachords: *sa* to *ma* and *pa* to *sa*. On the vina, it may be seen that there are 4 places between *sa* and *ma* and similarly 4 places between *pa* and *sa*:

C F G C'
Sa 1 2 3 4 Ma - P 1 2 3 4 Sa

Keeping *Sa* and *Ma* constant, we can pair the intervening semi tones thus:

- i) 1, 2
- ii) 1, 3
- iii) 1, 4
- iv) 2, 3
- v) 2, 4
- vi) 3, 4

Similarly, the semi-tones between *pa* and *sa* can be paired in six ways.

Now for each of the six *sa ri ga ma* combination, *pa dha nisa* may be had in six ways. Thus we have

$$6 \times 6 = 36 \text{ seven-tone scales.}$$

By substituting the Prati madhyama

for Suddha Madhyama, we can have another set of 36 scales.

Thus there are 72 possible seven-tone scales.

DESCRIPTION OF MELA RAGAS

Venkatamakhi describes the 19 melas prevalent in his time (circa 1630) and did not name the other melas excepting the 58th which was christened by him as Simharava. He refers to the mela by a well known raga derived from that particular mela. For instance, he calls the 8th mela, the Bhupāla mela and the 15th Gaula mela. It may be noted here that curiously neither Todi nor Kalyani figure among the 19 melas mentioned by Venkatamakhi or Ramamatya!

NAMING THE 72 RAGAS

The naming of the 72 melas of Venkatamakhi was done by his descendant, Muddu Venkatamakhi. He considered a mela to be *sampurna* (complete) if it had 7 notes either in the ascent or descent. Thus Kedaragaula was a mela according to him.

The nomenclature for the 72 melas is contained in a *gita* composed by Muddu Venkata makhi: Raganga Raga Gitam

Kanakambari,
Phenadyuti, etc.

In naming the melas, he followed the Katapayadi formula. By taking the first two letters of the mela, the serial number of the mela may be arrived at. Once the number is known, the notes figuring in it can be easily obtained.

GOVINDACHARYA'S NOMENCLATURE

Govindacharya, in his *Sangraha cūḍāmaṇi* (circa 18th century) prescribed that a mela should have 7 notes both in the ascent and in the descent. He has given another set of names to the 72 melas also conforming to the Katapayadi formula. Many of the melas of Muddu Venkatamakhi occur here as janyas:

e.g. Kanakambari as a janya of Kanakani
Kedaragaula as a janya of Hari Kambhoji
Sriraga as a janya of Kharaharapriya.

It is Govindacharya's nomenclature that Maha Vaidyanatha Aiyar adopted in his immortal "Mela Raga malika", and later Kotiswara Aiyar incorporated in his Tamil compositions in the 72 melas.

DERIVATIVES

According to Govindacharya, a mela should have:

- (1) all the 7 notes;
- (2) both in the ascent and descent;
- (3) in consecutive order;
- (4) the same variety of note should occur both in the ascent and descent.

Ragas that do not conform to the above four requisites are deemed to be janya-s (derivatives).

Our ancients considered 5 notes to be the minimum for any Raga. The janya Ragas having regular ascent and descent may be clarified in 8 ways thus:

Ascent	Descent	Example: Raga
5 notes	5 notes	Hamsadhvani
5 "	6 "	Malahari
5 "	7 "	Dhanyasi
6 "	6 "	Hamsanandi
6 "	5 "	Bahudhari
6 "	7 "	Jayanarayani
7 "	5 "	Saramati
7 "	6 "	Bhairavam.

The formulation of the 72 mela-karta scheme by Venkatamakhi paved the way for innumerable janya ragas to be conceived.

TRINITY'S ADVENT

About a century and a half after him, there arose on the musical horizon the Musical Trinity (Tyaga Raja, Dikshitar and Syama Sastri) who fulfilled the prophecy Venkatamakhi had made viz., that others would come after him to put the new melas to use!

NEW RAGA CREATIONS

After the musical Trinity, many composers have enriched our music by compositions in new ragas:

Manambuccavadi Venkatasubbier	} Kutuhalam
Patnam Subramanya Aiyar	
Vasudevachariar	Kadana Kutuhalam
Muthiah Bhagavatar	Sunadavinodini Hamsanandi Guharanjani Niroshti Valaji Mohana Kalyani Vijayanagari



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The Indian Raga system has thus grown from a tiny seed into a colossal banyan tree with possibility of expansion to infinity!



Studies in the Compositions of Dikshitar - II*

BY

P. K. RAJAGOPALA AIYAR

Just as the most popular of all the Kamalāmbā Navāvarana kṛitis is the second in that bunch, viz. "Kamalāmbām bhaja re" (Kalyani-Adi), the most popular of all the guru kṛitis is the second one, viz. "Mānasa guruguharūpam" in Anandabhairavi, Triyasra Eka. The sahitya of this kṛiti, couched in the dvītiyā vibhakti, illuminates the truth that *guru upasana* is actually *saguna brahma upasana*, since the *gurutattva* is not only the pedestal of sadhana in all the *shaṅmatas*, but simultaneously embodies all the *tattvas* of both the *vaidika* and *tāntrika* margas. Especially, the terse and cryptic madhyamakala sahitya is a pithy utterance of the quintessence of the *guru tattva*. The last line of the madhyamakala sahitya at the end of the Tiruvārur kṛiti "Tyāgarājajogavibhavam" (Anandabhairavi—Rupaka) underlines the above truth.

throughout the purva bhaga of the charana is the amṛita bija symbolizing brahmānanda, the supreme bliss enjoyed by yogis. This is also found in the pallavi of the kṛiti "Tyāgarājajogavaibhavam", interwoven amidst the lovely alankara of *gopuccha yati*.

WIDE DATU PRAYOGA

The line-up S-P-S, so characteristic of Anandabhairavi, is employed by Dikshitar in the opening phrase of the anupallavi and buoys it up to tara madhyama in one bounce. Generally such wide dātu prayogas set off the rakti of this raga; and this close succession of leaps lends a special charm to the tune. This graceful phrasing is repeated in the middle of the charana. Though it again recurs in the madhyamakala, it daintily deletes panchama *en route*, thus assuming the octave span. This format is found in the opening of the pallavi of Syama Sastri's kṛiti "Pāhi Srī Girirājasute".

THE AMRITA BHIJA

The mystic syllable "vam" (वं) posited regularly at the conclusion of each line

*The first article appeared in the October 79 issue

As panchama is the amsa svara of this raga, all the kritis of Dikshitar in it commence only on shadja and panchama. As is his wont, he introduces the ārsha prayogas s n d n s, s n d n p and p d n p in the course of the charana.

THE TALA SCHEME

In kritis in the Triyasra Eka and Rupaka talas, a pāda generally contains two, four or eight avartas. But this kṛiti unusually contains six avartas for a pāda. "Rāmachandram bhāvayāmi" (Vasanta) and "Chintaya mākandamūlakandam" (Bhairavi) are other instances of this rarity. The pallavi and anupallavi contain a pāda each. The charana has two pādas. This symmetry between the purvanga and the uttaranga, relating to the time quantum of the dhatu (not mandatory) is a beauty generally noticeable in the compositions of Dikshitar.

THE THIRD GURU KRITI

Next we shall consider the kṛiti "Sri Guruṇā palitosmi" (Pāḍi—Rupaka), the third Gurukṛiti:

The sahitya, couched in the tṛitīyā vibhakti, conspicuously sets out the great truth that the guru is a veritable incarnation of the Supreme Being (Sadā-sivāvatāreṇa) and also simultaneously the embodied fountainhead of the vidyā imparted to the disciple (navachakrā-dhāreṇa). The phrase "bhedādividāreṇa" in the madhyamakalasaḥitya explains that the uttama guru ought to instruct his pupil to avoid mūrtibheda, jāti bheda and mata bheda: The *ghaṭakāsa* and the *mahākāsa* are fundamentally identical; the jīvatman and the paramātman are but one and the same.

GURU THE EMBODIMENT OF MANTRA

The last line calls attention to the paramount principle of the Veda mata that the guru represents the mantra which is the thread running through all religious practice, heading towards self-realization. The word "ādiguru" outwardly means the original preceptor. But the inner sense is that all mantras revolve around the akshara akāra (a-ādi) ["sakala mantra-ksharaguhe" in "Sṛisarasvati"—Arabhi], and that the guru ought to be regarded as the embodiment of all the mantras. And, though the term "kādimata" outwardly means a particular phase of Srīvidyā, the implied bhāva is the technical norm that the varṇamālā, the garland of letters connoted by the ashtavarga अ-क-च-ट-त-प-य-श is the all-inclusive repository of all the mantras of the entire mantra sastra (अकचटतपादिवर्णे in "Kamalāmbike"—Todi). It is to be noted that the number of heads going into the garland of Mahākālī is exactly fifty one, the same number of the mātṛkāksharamālā of Srīvidyā. The word नवनामेन in the charana is a technical term in Devi upasana denoting the nine forms of the Gurunātha (Gorakshānandanātha and others) represented by Anandabhairava as the samasṭisvarupa of all of them.

REVIVING OLD RAGAS

For one thing this raga, once popular, has for a long time now, fallen into desuetude. But Dikshitar, the ardent antiquary that he was, endeavoured to revive obsolete ragas and prayogas. Indeed the legacies of our ancients should not be allowed to die away. And this kṛiti appears to be the only available lakshya for this apurva raga. Ragas Pāḍi, Gaula, Gauri, Gaulipantu and Guṇḍakriya—

all janyas of the 15th mela Mayamala-vagaula—have the same arohana, viz. s r m p n s. While Gaula entirely omits dhaivata, the others take in dhaivata in the avarohana alone.

It is significant that all these ragas potently set off the plaintive mood, a facet of the karuṇa rasa, so eminently suited to portray the tenor of śaraṇāgati. Phrases such as m p n ś R;—r M R S; and ś D p N ś R; admirably reflect the spirit of submission. And these and other similar prayogas woven into the tenor of the tune, project pathos.

EXTRA AVARTHA

The pallavi, though purporting to be half the size of the anupallavi, takes an extra avarta. No one dare say it is a flaw. It is an exception. And the exception proves the rule. The Anushtubh requires eight syllables for the pāda; but we have विनयोजयस्सत्यसन्धः in the

Vishṇusahasranāma - 67. "R ā m a-chandram bhāvayāmi (Vasanta) and "Nilakaṇṭham bhaje'ham" (Kedara-gaula) are other instances.

Four avartas going into each pada, the charana contains four such ones, with four avartas of madhyamakala appended, the anupallavi two and the pallavi one.

DELECTABLE PRAYOGA

The suddha dhaivata, on which the kṛiti starts, is a powerful jīva svara, around which the entire composition pleasantly revolves, serving as it does, as the anvaya nyasa; however, panchama (the start of the anupallavi) is an equally formidable resting note, being the amsa; and it is through this pedestal that each anga reaches the starting dhaivata of the pallavi. This is the most delectable prayoga in this charming raga.

(To be Continued)



Listening to Music over the Years

BY

"GANARCHAKA"

The ear is the most important for music, for the listener and the learner alike. We often hear the expression that someone has a good ear for music. It has to be very sensitive if fine nuances have to be appreciated or registered: our Sangita, like the Vedas, has always passed from one to the other by good listening and repeating.

Let us not, as some do, talk poorly of Karna paramparai: what can a printed book do in the absence of an exponent to explain the best of notations?

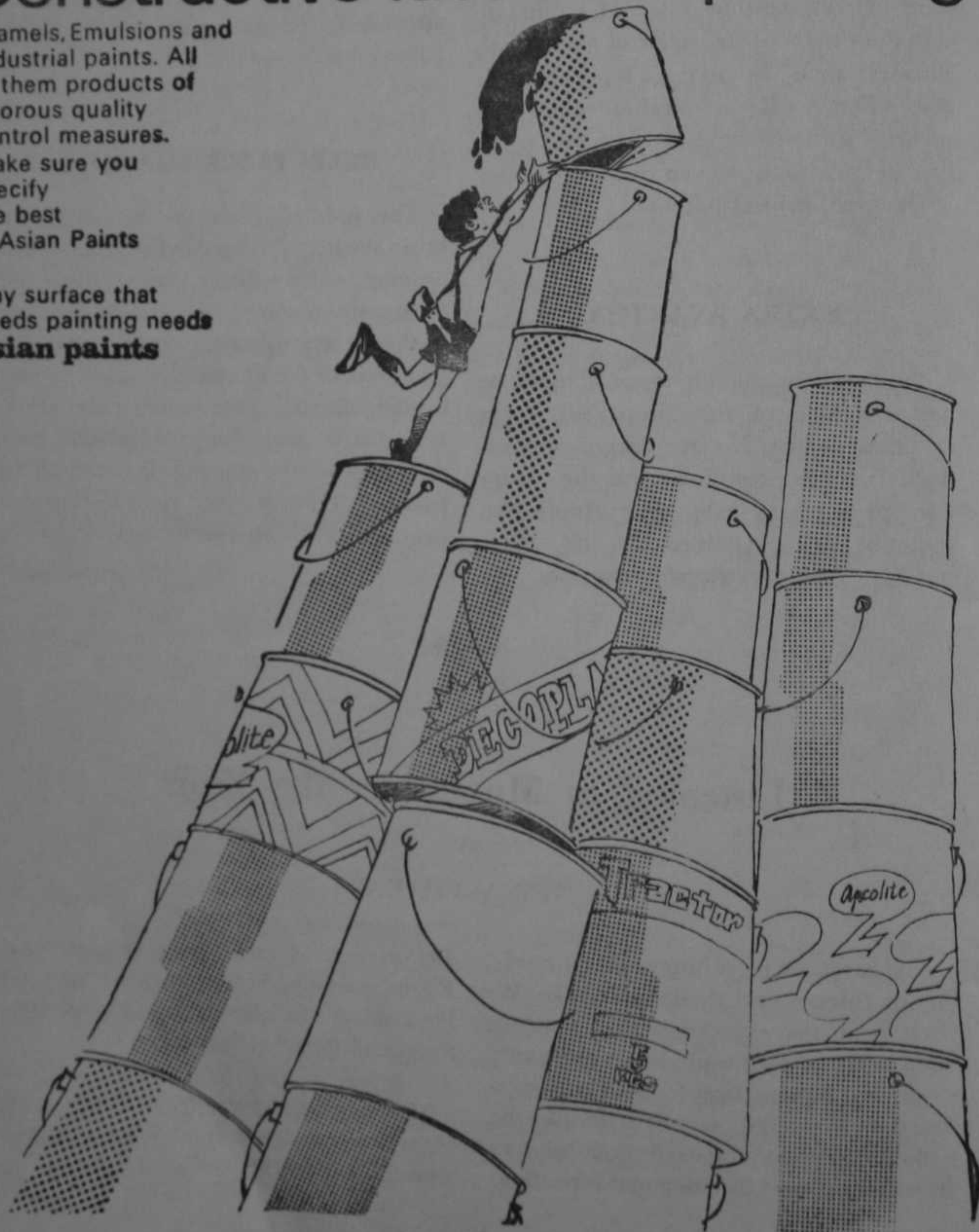
My thoughts go back to over sixty years when I was a small boy. I spent a few years in a place known as Tirukoilur, a

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Vaishnavite pilgrim centre. Trivikrama, the deity, has been praised in the hymns of three Azhwars. I remember running away to the temple when the deity was brought out to be taken in procession around the town or around the four corridors of the temple. The nagaswaram playing the "mallari" used to allure me. The player was of a fairly high standard. Within the temple one round would be set apart for the "Mukha Veena" (similar to the "shenai") which used to attract me very much indeed.

MUSICAL ARDOUR

I happened to be once in Srirangam when one night I overheard someone saying Veena Ramaswami Iyengar was playing as the deity was being taken back to the Sanctum Sanctorum. I just ran and smuggled myself in before the temple doors were closed. In that stillness of the night, with hardly a handful of persons around, the Vidwan walking very slowly and playing "Nannu palimpa" is still green in my memory.

Marriages those days were spread over five days. Leading nagaswara players used to be engaged for processions. Well-known singers would sing at the evening concerts. No invitations were needed for these. These concerts were well attended by connoisseurs. I have heard that people in Tanjore and Trichy Districts would walk ten miles to go and listen to such concerts at weddings or temples. I have had numerous such occasions in the Madras City itself.

THE SABHAS COME

With the advent of sabhas in the City my listening opportunities increased.

Mylapore Sangita Sabha, Jagannatha Bhakta Sabha (Egmore), Parthasarathi Swami Sabha, Triplicane Sangita Sabha and Rasika Ranjani Sabha, later, usually had the best vocalists' and instrumentalists' programmes. The gottu vadyam of Sakharam Rao and the solo violin of Govindaswami Pillai have left a deep impression on me. The Sabhas were small in area and listeners had to squat on the floor. I can say that I never felt any discomfort because the sangita was so absorbing. The concerts easily covered four hours! Raga, Tana, Pallavi, would take one and a half hours and only the well-known rakti ragas like Kalyani, Todi, Bhairavi, Sankarabharana would be taken up for elaboration. Swara singing would be brimming with raga bhava and no gimmicks were ever thought of. There was no loudspeaker and the listeners fully listened.

HARD PRACTICE

Govindaswami Pillai's 'Sankarabharana' is still ringing in my ears. This reminds me of an anecdote related by my guru. One day my guru visited Pillai when he was camping in Madras. He was practising the first line of the charana of Dikshitar's "Akshaya Linga Vibho" (Sankarabharana) repeating the expression "Badari vana moola" a hundred times. My guru made bold to interrupt him and ask why he was doing it. I believe Pillai replied with tears in his eyes: "I claim to be a Vidwan; I am unable to reproduce this line as she does. It is her sole property". He was referring to Veena Dhanammal whose renderings of this piece and so many others I have had the pleasure of listening to. She was an institution by herself.

ARIYAKUDI BLAZES A TRAIL

Ariyakudi Ramanuja Iyengar stepped in and set a pattern for concerts. He was brief in ragas but never would compromise on tradition although he slowly curtailed the duration of raga, tana, pallavi. It was a treat to hear his swara singing for half avartas. He always had an eye on aesthetics based, of course, on sampradaya.

Kancheepuram Naina Pillai started increase in the number of Kritis in concerts, some of the Kritis being uncommon or unfamiliar. Besides mridanga, he would have four more tala accompaniments.

SUBBARAMA BHAGAVATHAR

Decades ago I chanced to go to Adyar and what a lucky day! Mazhavarayanendal Subbarama Bhagavathar was singing. He rendered 'Salaga Bhairavi' for 10 minutes. It was unmistakable in every syllable and the clarity and beauty cannot be described. This was raga gnana indeed. On another occasion Tiger Varadachariar sang Kharaharapriya followed by Tyagaraja's Kriti "Kori Sevimparare", for over one hour. In my view this has not been surpassed by anyone. Tiger's elaboration of "Poorna Chandrika" in another place is also vivid in my mind.

NAGARATNAMMAL

There were two lady artistes whose concerts I used to look forward to with interest. They were Bangalore Nagaratnammal (who gave all her belongings to improve Saint Tyagaraja's samadhi) and the sweet-voiced Tiruvalur Rajayee who passed away at a young age. Srimati Saraswathi Bai's Katha Kalakshepams

were as interesting for their sangitha as for the katha.

Palladam Sanjeeva Rao's flute was noted more for the mellifluous blowing than for other aspects. Maharajapuram Viswanatha Aiyar, Semmangudi Srinivasa Aiyar and M. S. Subbulakshmi have held the field for long. The last two are with us, are at the crease and still batting.

NEW TASTES

With the advent of radio and the increase in population new ideas and tastes have developed. Anything old must be decried and music is no exception. Music has come to stay as a profession with all the evils of competition that go with professions. Vidwans think in terms of satisfying the public and getting popular and rich too. The Musical Trinity, Thyagaraja, Dikshitar and Syama Sastri, spurned wealth and hated singing in praise of a mortal. Sangita combined with bhakti has been considered as a path to moksha. While music of varying kinds is now serving as a wage-earner should we forget the higher values it stands for? Progress does not lie in throwing tradition or sampradaya overboard!

COMPOUNDED

When I was still a boy I once happened to go to the Kapali Temple, Mylapore. A nagaswaram player was developing a raga for some time. It was Mayamala-vagaula. Soon it changed over to Todi and after a while the player came back to the former raga. It was only later I realised that he was attempting to portray "Vakulabharana". Years later when I learnt a Thyagaraja Kriti in this raga I was able to appreciate its individuality.

Similarly when a Vidwan recently sang Todi and Kharaharapriya alternately I imagined he had Natakapriya in mind. I ventured to ask him about it and he said that this raga was like that! There are modern critics of music to call these 'Compound ragas'!

RAGA GNANA FROM KRITIS

A raga is not merely a scale of notes, seven or less in number. It must have a shape and above all a characteristic bhava produced by a correct intonation of each swara and gamaka where necessary. Our ragas are all imbedded in the compositions of the Trinity and others of old. What is needed is our effort to hear them rendered in traditional form or learn them well and digest them. *The fundamental thing to remember is that ragas existed before classification was attempted.* This classification has evolved in various forms over the years. It is good to remember that the melakarta schemes are only rough representations of 72 possible combinations in swaras. If we remember that each swara has variations we would at once realise how the schemes are not the last word in classification. A number of ragas defy classification. A student who has not known what "Saveri" raga is cannot possibly learn it from a book which merely gives its arohana-avarohana and calls it a derivative of Mela 15 (Mayamala-vagaula).

Thyagaraja's Kriti "Rama Bana" in this raga, for instance, begins characteristically with the phrase "ga...ri". It is worth a kingdom. Unless the correct extent of the swaras 'ga' and 'ri' is pointed out by a teacher the raga cannot be sung. So subtle is our sangita that the printed word cannot do justice to it. It is now a

fashion to be novel and sing the unusual and uncommon and mostly unknown too. Too much is made of the mela karta as also the sampoorana and asampoorana schemes. Scales do not make a raga. Sankarabharana, Kalyani and Todi have characteristic phrases which do not conform to the sampoorana pattern. How is Nata raga sung?

A friend of mine took me to the concert of one of our popular vidwans who took up Vakulabharana raga. He sang it split up as two ragas, Malavagaula and Todi. My friend promptly slipped out with me. Sometime ago another Vidwan tried the 31st mela "Yagapriya", the structure of which includes the vivadi swaras 'shadsruti rishabha' and 'suddha nishada'. Lack of knowledge of the raga and following a mere scale resulted in both these notes being victims.

Another Vidwan attempted "Varunapriya" (24th mela). Most of the time the modern Kapi was heard. It is here that one has to emphasise the need for getting taught in the traditional manner. Unfortunately this fever is spreading to juniors because Vidwans have set the style.

ALL RAGAS NOT FIT FOR ELABORATION

Another fundamental point that must be remembered is that ragas are of various kinds. Only some like Todi, Kalyani etc. offer scope for elaboration and build-up in stages. Some others cannot be sung for over 5 or 10 minutes, several others have to be sung only as Kritis composed by masters and handed to us. Any attempt to sing them elaborately will result only in repetitions or straying into other ragas. No less a person than Vidwan Vasudeva-charya told me that the repertoire of

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Vidwans of his days was hardly a dozen standard Kritis. They used their manodharma in major ragas, tana and pallavi. Their knowledge of these was so deep that the same raga heard on more than one occasion or rendered by more than one artiste successively never tired the listener. We have heard of Todi Seetharamayyar, Sankarabharanam Narasayya, Narayana Gaula Kuppier and so on. There is a story, I am told it is a true story, of a Vidwan having pledged a raga to borrow some money. He would not sing the raga till the debt was paid. On one occasion he was asked to sing that raga and he complied only after the host had paid off his debt.

DISTORTION OF KRITIS

Till very recently I had thought that only Thyagaraja's Kritis were being mishandled by changing their ragas, talas or eduppus. I am now sad to find that Dikshitar's pieces are also given a rough treatment; even his ragas are changed to

suit personal whims. This would have been considered a sacrilege by the earlier generations. If one has an allergy to a raga he need not sing it; why change it? One of our senior Vidwans said at a gathering that the singing of Vivadi mela ragas would reduce one's life span. He forgot for the moment he himself sings Nata, Varali and Vagadeeswari in his concerts!

I have no quarrel with anyone. Persons interested in what are known as light music and pop music are free to have their own way. I am concerned only with Carnatic classical music. Sangita is an art which needs seriously study. It is much more than entertainment.

I am very often reminded of a Tamil couplet which I read in my boyhood days. It says that what we know is a handful; what we have not learnt is of the size of the world; the goddess of art is still learning. This is particularly true of sangita.

Two Rare Ragas

BY

S. PARTHASARATHI

I was very much interested in the article on the rare ragas 'Samanta' and 'Saranaganata' in the July issue of "Shanmukha", specially because I have been trying to learn the old compositions in these ragas. Actually, the Tyagaraja kriti "Satthaleni dinamu" given in books as in Naganandhini raga was taught to me years ago in Samanta, using the avarohana 'sa ni dha ni pa ma ga ri sa'. There is

absolutely no suggestion of Sankarabharana or Nilambari anywhere.

For some time past I have been studying Dikshitar's compositions with the guidance of one belonging to the traditional parampara. Dikshitar has two Kritis in this raga to his credit: "Pranatharthiharaya" and "Visvanathena". With some knowledge of the second Kriti, I

can say that there are some sancharas not found in the Tyagaraja Kriti. But I must say there is no flavour in it of the two other ragas mentioned above. While 'sa ni dha pa' occurs, one does not find 'pa dha ni sa'. Having given the gita, sancharis and lakshana of ragas, Subbarama Dikshitar is never tired of repeating that more details can be known from the lakshya of elders. It is difficult enough to give a *varna mettu* in commonly known ragas, but it is an uphill task to give a *mettu* in ragas like 'Samanta' to a *sahitya* handed down to us.

ANNAMACHARYA'S KRITIS

It is interesting to know that Annamacharya had used this raga in several pieces, but it is unfortunate that we have no idea of his sangita. The Kriti given in notation in *SHANMUKHA* uses the phrases 'pa dha ni sa' and 'sa ni dha pa', not found in the Kritis I have quoted. I am unable to understand how Mr Janakiraman has decided the Sanchara in a raga like this and say that 'sa dha pa' may safely be avoided.

I am surprised that Nilambari is rarely found in Annamacharya Kritis. But to me the suggestion that a phrase of Samanta mingled with Sankarabharana to give individuality to Nilambari and

Samanta faded out is, to say the least, far-fetched. Our ragas live in the compositions of elders and once the lakshya got lost, the raga was forgotten.

"Saranganata" or "Salanganata" as Dikshitar records in his Kriti "Avyaja Karuna Katakshi" is an interesting raga and a true janya of Malavagaula. Any passing reminder of Malahari can be avoided by careful handling. But what a difference between Saranganata and Saveri! Those who know Saveri will agree that its ri, ga, ma dha and ni are far away from Malavagaula's. One who is completely unaware of Saveri or has not heard it at all cannot picture the raga by the mere information that it is a janya of the 15th mela (Malavagaula) with the arohana 'sa ri ma pa dha sa' and avarohana 'sa ni dha pa ma ga ri sa'. Ragas came into existence before classification started. This is only one of the numerous instances to prove the limitations of our mela schemes based on scales. (I have used the plural deliberately). We have thus only one Kriti in Salanganata for our guidance. I wonder if Annamacharya thought of this raga.

I endorse the plea of Mr Janakiraman to resurrect old ragas like these. Is there anyone to listen to them in these days of addiction to novelty as such, one musician vying with another to show off and try to be new, often forgetting fundamentals?



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Sangatis in Kritis*

BY

Dr. S. A. K. DURGA

The word 'Sangati' literally means any message. In Karnatic music, the word is used in a technical sense to denote melodic variation. As any message has to be conveyed effectively, the "sangatis" in music convey the message of the composers through the medium of Kritis. "Sangatis" in kritis are described as an ornamental part or decorative Anga and they are introduced by the composers as well as the performers to enhance the beauty of the composition.

In this paper, I shall deal with the following aspects about "Sangatis" in Kritis:

- (1) When did the sangatis come into vogue and what may be the causes for the introduction of sangatis?
- (2) The differences between Niraval and Sangatis.
- (3) A structural analysis of Sangatis in Kritis.
- (4) The vocal and instrumental style in Sangatis.
- (5) How Sangati is an essential decorative "anga" in a kriti composition?

THE SANGATI IS DECORATIVE

The melodic variations or sangatis are first introduced to avoid monotony. The sahithya part of the kriti conveys a message which the composer, and sometimes the performer, wants to repeat. Then, automatically, the melodic variations appear with raga bhava and Artha bhava

which later become set "Sangatis" of the composer or performer. Even in the simple type of music like Bhajana, the tonal variations are resorted to when the Namavalis are repeated again and again. As Bhajana is a congregational affair, the melodic variations are not tried in Namavalis.

FEATURE OF KRITIS

The introduction of sangatis to the kritis became very necessary with the advent of music concerts. When music was used only for devotional purposes, the melodic variations or sangatis had only a minor role to play. Hence we do not find the inclusion of many sangatis in Purandaradasa's Devaranamas, and Keertanas of Annamacharya and Bhadrachala Ramadas and Divyanama Keertanas and Uthsavasampradaya keertanas of Thyagaraja. After the advent of the Kriti form, the 'Sangatis' became popular and sangatis figure as an indispensable decorative "anga" in any Kriti while the other decorative "angas" like Chittaswara, Swarasahithya, Swarakshara etc, may or may not be found in kritis. Thus, Sangati is not merely a decorative "anga" but it has become an inherent feature in Kritis. But it is not so in other musical forms such as Varnas, Padams, Javalis, Tillanas, etc. The Sangatis may or may not figure and even if they are present, there will not be as many sangatis as in Kritis.

* Paper read at the Seminar on "Musical Forms" held at Madras in October 1979 under the auspices of the Department of Music, Madras University.

A MUSICAL PURPOSE

Prof. P. Sambamoorthy, the pioneer among the outstanding South Indian musicologists emphatically remarks that "The credit of introducing Sangatis in kritis with a definite musical purpose goes to Thyagaraja"—(Page: 152 South Indian Music. Book-III). Saint Thyagaraja, the father of the kriti form, felt the necessity for introducing Sangatis in kritis in order to enrich the melodic beauty of the form and introduced them in his compositions. He also paved the way for all the later composers and performers to include Sangatis in Kritis.

Kritis are forms developed from Keertanas and Sangita is of prime importance. The aim of a composer in composing a kriti form is to bring out the raga bhava in all its varied and rich colours. The composer has more freedom to express his musical thoughts in the Kriti and therefore, he introduces raga bhava sangatis as well as Artha bhava sangatis. No composer would have composed a Kriti without any sangati. The number of sangatis may be less or more but no Kriti is found without a single sangati.

SCOPE FOR CREATIVE EFFECTS

The introduction of Sangatis by the composers is further enlarged by the outstanding performers of yesterday and today. The advent of musical concerts necessitated the addition of sangatis by the performers. In a concert, more than half the time is taken up with the rendering of Kritis. Therefore, to have more appeal to the audience, the kritis are further sought to be beautified by the performers of outstanding ability by introducing the melodic variations in Kritis

of their own style—either vocal or instrumental. The performer thus receives appreciation from the audience for the beautiful rendering of the Kriti alone with ragabhava and Arthabhava sangatis, even without the necessity of exhibiting his skill in the manodharma branch of music.

RAGA ALAP AND NERAVAL

The manodharma or the creative thinking of the performer in raga alap and Niraval becomes more appealing and beautiful if the artist possesses a good repertoire of kritis with many sangatis in different ragas. The sangatis in a Kriti not only extend the texture of the composition but give scope for various types of gamakas and faster passages. They in turn project the beauty of the tonal quality of the performers' voice or instrument and their skill in executing the faster tempo passages and gamakas in their instruments and voice. Hence it may be said that from the rendition of a 'Kriti' alone adorned with a good number of sangatis in an appealing manner, an estimate of the performer's ability can be had.

"PATANTHARAM"

As the sangatis are introduced by the composers as well as performers, there exist different 'Patantaram' or versions for one and the same kriti. The quality of the sangatis in the Kritis of the performer determines the value of the 'Patantaram'. I feel that the introduction of sangatis by performers is a welcome feature, because the sangatis establish the style of the outstanding performer who may not be interested in composing a new piece. Of course, a few puritans may

object to the introduction of sangatis by the performers on the ground that the purity of the composition is spoiled. On the other hand, there is variety for the audience, as one and the same Kriti can be sung with different sangatis by different performers without altering the basic structure of the composition. A melodic fullness is reached through the imaginative melodic variations of the composer as well as the performer.

DIFFERENCES BETWEEN NIRAVAL AND SANGATIS

Niraval literally means filling up and it belongs to the realm of Manodharma sangita whereas sangati is melodic variation and belongs to the realm of kalpita sangita. Niraval is done on the spot whereas sangatis are pre-set. The difference is the same as the difference between Chittaswara and Kalpana swara.

The main difference between Niraval and Sangati is that in Niraval, the basic structure of the melody is first altered whereas in Sangati, the basic structure is kept intact and the melodic variation progresses step by step either from the beginning or from the middle or from the end but the progression is methodical. The basic structure is modified only rarely in some of the kritis when the sangatis proceed gradually. Niraval is done for the whole theme and not in parts as we find in the progression of Sangatis.

Niraval is done in Vilamba Kala and madhyama kala whereas the sangatis are an admixture of both Vilamba, madhya and druta tempo. Finally, Sangatis are sung and should be sung twice to emphasise that they are pre-set whereas Niraval

is never repeated as it is creative on the spot.

STRUCTURAL ANALYSIS OF THE SANGATI

The sangatis are found mostly in Madhyamakala kritis and Thyagaraja's compositions have more sangatis than Muthuswami Dikshitar's and Syamasastri's. The words are less in a line in most of the Thyagaraja's compositions compared with Dikshitar's and Syamasastri's compositions, and this gives scope to the inclusion of sangatis. The sangatis figure in all the three angas Pallavi Anupallavi and Charanam. When Sangatis figure more or less equally in all the three "angas", the kriti shines very well and its beauty is balanced. If a number of sangatis figure in the Pallavi part alone, the Anupallavi and Charanam should have proper length of avartas of sahithya to balance with the first part.

(e.g. "Vathapi Ganapathim") *Hamsadwani*

The sangatis figure as step by step and by parts. In some of the compositions, the sangatis occur more in first half of the avarta.

In the second type, the sangatis are more in the second half of the avarta.

(e.g. "Evarura" (*Mohanam*))

The third type wherein the sangatis are interwoven throughout the avarta.

(*Darini*) (*Suddhasaveri*)

Besides these three general types, there exists two more varieties which are fewer in number. In one, after the end of the musical phrase, the sangati is introduced on the ending vowel of the phrase. ("Marubalka") (*Sriranjani*)

In the other, the structure of the basic melody is shifted to different notes with the progression of the melodic variations.

VOCAL AND INSTRUMENTAL STYLE IN SANGATIS

As the sangatis are introduced by performing artists of both vocal and instrumental music, the sangatis have to reflect the vocal and instrumental styles.

- (a) Vocal style
- (b) Flute style
- (c) Violin style
- (d) Veena style
- (e) Nagaswaram style

From the time of Mahavaidyanatha Iyer, the introduction of sangatis by performing artists seems to have come into prominence. It is said that the sangatis were introduced by Mahavaidyanatha Iyer for the Dikshitar's Kritis "Vatapi ganapatim"—Hamsadhvani, "Sri Subrahmanyaya Namaste"—Khambodi, and "Chintayamam"—Bhairavi. Though the composers themselves have introduced a few sangatis, they are further enriched by the outstanding stalwarts of Karnatic

music, both vocal and instrumental, by the incorporation of more sangatis of their style and the tradition of preserving the sangatis is maintained through the Gurusishya parampara.

The sangatis are part and parcel of Kriti composition which can be best described as an inseparable decorative "anga" of a kriti. It is an essential ornament as it helps to enrich the beauty of the composition and enables the performer to develop his knowledge of raga bhava sancharas which in turn helps him in rendering of Raga Alap and Niraval. It can also be said that the 'Sangati' plays the role of 'Gharanas' of Hindusthani music in Karnatic music, by establishing the school of the renowned Ustad or Guru.

In the future, more and more composers and performing artists of high calibre will no doubt contribute their share to expand the musical wealth of South India. The survival of the useful and of the beautiful in Karnatak music makes it the great art it is.

(By courtesy of the author and the Department of Music, Madras University).



Study of Ragamalikas*

BY

N. R. BHUVARAHAN

From a close study of the evolution of Ragamalika as a musical form in Carnatic Music and as an important item in concerts (roughly for the past 200 years) one is able to conclude that it had assumed different hues, sacred or secular, with or

without raga mudras fused into the texture of sahitya, in a set tala or different talas. While it was known as "Raga Kadambakam" in medieval music, it gradually acquired its present form 200 years ago when Ramaswami Dikshitar

*Paper read at the Seminar on "Musical Forms" held at Madras on the 6th, 7th and 8th October 1979, under the auspices of the Department of Music, Madras University.

(1735-1817) father of Muthuswami Dikshitar, composed several Ragamalikas.

GARLAND OF MUSICAL MODES

Even before the emergence of the Ragamalika as a set musical form with a structure like pallavi, anupallavi and many charanas set to a definite tala, Ragamalikas in the sense of a garland of musical modes (ragas) were sung by musicians in concerts to chosen lyrical pieces i.e., slokas, viruttams and Padyas in Tamil, Telugu or Sanskrit. These sahityas were generally taken from the Ramayana, Mahabharatam and Bhagavata, "Krishna Lila Tarangini", "Krishna Karnamrita", "Narayaneeyam, the Prabandhas of Alwars, the Tevaram and Tiruvagasam hymns of Shaivite Saints, and the Arutpas of Ramalingaswami. Since the Seminar's guidelines has limited the subject to the structure of the musical form, I have to exclude the mere garlands of ragas and also forms in which different tala modes are predominant. About the latter variety I hope to make some passing observations as they are found in Varnas (pada and tana) and Pallavis also by classic composers.

TERM RAGAMALIKA

Literally, Ragamalika means a garland of melodies (ragas). It also refers to a regular composition, composed in the same way like a Varna or Keertana in the manner of Kalpita sangita. But when a musician chooses to sing a sloka or piece of poetry in a number of ragas of his own choice, as is done in concerts at the close, Ragamalika becomes manodharma sangita giving the artist freedom of expression. In the Ragamalika which is a set piece, the charanams are as many as the

ragas handled by the composer. The anupallavi is set in the same ragas as the Pallavi and only the charanam is set in a different raga. Sometimes, it is the practice not to include the anupallavi in the Ragamalika.

The anupallavi and the charanams are followed by chittaswaras in the respective ragas which are rounded off by a short complementary solfa passage in the same raga as the Pallavi. The connecting solfa passage helps to link the music of the Anupallavi and the charanam on the one hand and the Pallavi on the other. Thus the transition from one raga to another is made smooth and easy for the ear. At the end of the composition, a solfa passage of one or half of one avarta is sung in as many ragas as the Ragamalika comprises to heighten the effect of the piece. One may cite the great example of the chaturdasa Ragamalika of Dikshitar in the 14 ragas "Sri Viswanatham Bajeham".

CHOICE OF RAGAS

The Ragas used in the composition are chosen in such a way that the passage from one Raga to the other does not become inharmonious or abruptly disturb the mood of the listeners. But when ragas are so chosen as to represent different sentiments or emotions, a complementary solfa passage of the Pallavi called 'pallavi swara' is sung at the end of each section in order to maintain continuity. The study of Ragamalikas in a systematic way gives the musician a command over different ragas—the artist learning to change easily from one melody to another; it also provides a variety of melodies to the listener. As such, it is a colourful item with an aesthetic value in a concert.

STAGES IN EVOLUTION

The various stages in the evolution of the Ragamalika observed by Prof. P. Sambamurthy in his "History of Indian Music" are:

1. The sections being set in different ragas—"Sriramana Padma Nayana" a Ragamalika in 16 ragas by Tiruvottiyur Tyagayyar (Son of Veena Kuppier).
2. The sections having the raga mudra in addition to the different ragas—"Amba Ninnu Neranam miti". It was generally sung by the late G.N.B. with Syama Krishna mudra. We owe it to Prof. Sambamurthy who pointed out that its correct author was Chinnikrishna and not Syama Sastry.
3. A Chitta swara and makuta swara being incorporated in it. Example: "Jaya jaya gokulapala".
The makuta swara is a complementary swara passage in the Pallavi raga and occurs as a constant conclusion at the end of each section. This passage serves as a beautiful connecting link to the pallavi. The length of this passage along with that of the chitta swara will result in a whole number of avartas.
4. A Viloma Krama Chittaswara also figuring at the conclusion (as in "Nithyakalyani")
5. With a sahitya for the Chittaswara and the makuta swara (i.e., a makuta sahitya) Example: "Pannagadrisa". There is a beautiful sahitya for the viloma chittaswara also in this Ragamalika.

VASUDEVACHARYA'S VIEWS

Sangita Kalanidhi Mysore Vasudevacharyar (a prolific composer of Ragamalikas with more than 30 to his credit, of which only nine have been published), closely adhered to a pattern. He has written: "Ragamalikas are generally composed in five or nine ragas and are known as Pancharatna Ragamalikas or Navaratna Ragamalikas, according to the number of ragas used. In some Ragamalikas, the latter half of each stanza or charana after it is rendered in the raga in which it is set, is blended with the raga in which the subsequent charana is set. Each stanza normally concludes with a chitta-swara in the same raga.

TALA RAGAMALIKAS

There are also what are known as "Tala Ragamalikas" in which both Raga and Tala vary with each sloka. In addition to the variety that a Ragamalika provides, it has another advantage over other types of compositions like a varna or a kriti. It can accommodate a long text without becoming monotonous. It is for this reason, that descriptions of events of significance are invariably recorded, in Ragamalikas. A Ragamalika, in short, is a Kaleidoscopic song picture presenting various situations through appropriate ragas". Examples: Vasudevacharya's three Ragamalikas on the Musical Trinity and six other compositions.

Let us now have a closer look at some of the Ragamalikas composed by the great masters.

RAMASWAMI DIKSHITAR

First and foremost is Ramaswami Dikshitar who has composed some brilliant

Ragamalikas. One is on Lord Venkatesa at Tirupati in 48 Ragas, "Manasa Vere tarula"; another on Goddess Minakshi at Madurai in 40 ragas. But the Magnum opus of his creation, the longest composition in Karnatic music is a Ragamalika in 108 ragas and 108 talas (Ashtothara—sata-raga-tala-malika). This composition is highly significant for the employment of rare ragas and the seven suladi and marga talas. A peculiar feature of it is that the ragas and talas are skillfully fused into the Telugu text of the composition through double meaning (shlesha). Unfortunately, we have only a fragment of it left and the available text is only up to the 61st raga.

MUTHUSWAMI DIKSHITAR

Muthuswami Dikshitar was a versatile composer and among his four hundred and odd compositions there are a few brilliant Ragamalikas which deserve mention. His longest one on Lord Viswanatha composed at Kulikkarai is called Chatur-dasa Ragamalika in 14 ragas. Vaidyalinga Mudaliar of Tiruvarur who had his estate in Kulikkarai invited Dikshitar for the festival at the shrine of Vishwanatha and Annapurna. Here Dikshitar composed "Ehi Annapurne" in Punnagaravali and also the Ragamalika "Sri Viswanatham" praying to the deity and invoking its blessing on Vaidyalingam.

It is in 14 ragas beginning with Sri; the pallavi is in two ragas Sri and Arabhi, each in two lines of one avarta, the second being madhyamakala. The same technique is adopted in the anupallavi in four ragas, Gauri, Gaula and Mohana; but at the end after Mohana, a viloma passage takes us through the same four ragas of the anupallavi and the two of the pallavi in the reverse order, back again to Sri Raga. The charana of this piece is

in 8 ragas; Sama, Lalita, Bhairavam, Saranga, Shankarabharana, Kambhoji, Devakriya and Bhupala and these are again taken in reverse order in a madhyamakala sahitya, back to the Pallavi in Sri Raga.

There are two other Ragamalikas by him: "Dasavatara Ragamalika" beginning with "Madhavo Mam Patu" in ten ragas, Nata, Gaula, Sri, Arabhi, Varali, Kedara, Vasanta, Surati, Saurashtra and Madhyamvati on the ten Avatars of Vishnu. The one on Devi is in four ragas (Saurashtra, Vasanta, Surati and Madhyamvati). According to the late Dr. V. Raghavan there is a tiny Ragamalika beginning with "Purnachandra bimbadane" on Kamalamba of Tiruvarur whose ragas are not known.

SUBBARAMA DIKSHITAR

Of the Ragamalikas composed by Subbarama Dikshitar, author of the "Sangita Sampradhya Pradarshini", the one illustrating the 72 melakarta, "E Kanakambari" Adi, according to the Venkatamakhi school with words composed by his Telugu teacher, Krishna Kavi, is of special importance. He has also composed a Ragamalika in praise of Jagadvira Rama Edappa Maharaja of Ettayapuram in nine ragas. His other Ragamalikas are: "Ni Sarilerani" in Telugu (Tisra Ekam) on Swati Tirunal Maharaja of Travancore in nine ragas: (Kalyani, Kamas, Begada, Maruva, Bala-hamsa, Sahana, Vasanta, Yamuna Kalyani, Manirangu, Todi); "Garavamu ganna dora", Telugu varna on Deity Guha and Bhaskara Setupati, Raja of Ramanathapuram, a Navaratna Ragamalika in 9 ragas in Rupaka tala. Another of his long Ragamalika is the one "Kamin-

china Kalanati ra" on Parthasarathi in Triplicane invoking his blessings on Ananda gajapati, Maharaja of Vijayanagaram. It is in 32 ragas set to Tisra Eka. The Ragas are: Kalavati, Sri, Todi, Manohari, Kannada, Sankarabharana, Purnachandrika, Varali, Sama, Kedara-gowla, Kamas, Maruva, Kapi, Sahana, Mohana, Vasanta, Saveri, Kuranji, Saranga, Kalyani, Kambhoji, Pantuvarali, Arabhi, Ahiri, Gaula, Nata, Yamuna-kalyani, Padi, Nayaki, Lalita, Paraz and Gauri. His other Ragamalikas are in 4, 6 and 5 ragas; the one on the Raja of Venkatagiri is in 10 ragas in Tisra Eka tala, commencing "Priyamu Nayame kori".

MAHARAJA SWATI TIRUNAL

Maharaja Swati Tirunal of Travancore has composed some Ragamalikas of which the most famous is "Pannagendra Sayana" in eight ragas in Sanskrit in Rupaka tala. Another Ragamalika with the same varnamettu attributed to Vadivelu, who adorned his court is published in "The Tanjore Quartette" in Swara notation. The Ragas of the two Ragamalikas are the same (Sankarabharana, Kamboji, Neelambari, Bhairavi, Todi, Surati, Ahiri, and Bhupalam) in the former while it is Bibasu in the latter. While the Swati Tirunal ragamalika does not contain the ragamudra fused into the sahita, the other "Pannagadrissa" in Telugu has the raga mudra in each charana beautifully woven into it. It has exquisite swarakshara beauties and has sahityas for the Chittaswaras also. While the seventh Kandikai of "Pannagendrasayana" is sung in Nadanamakriya by some musicians and dancers, instead of Ahiri, the correct raga is known from the Telugu Ragamalika, as Ahiri.

"MELARAGAMALIKA" OF MAHA VAIDYANATHA IYER

The "Melaragamalika" of Maha Vaidyanatha Aiyar is a long Ragamalika in 72 melakarta ragas following the nomenclature of Govindacharya of *Sangrahachudamani* — "Pranatharthi-haraprabho purare". In this piece, divided into 12 chakras of 6 ragas each, each section is concluded with an appropriate chittaswara in the raga of the section. It is followed by a small introductory Chittaswara in the raga of the next section and the next section is then sung. It is also studded with elegant sollu-kattus, besides swaras in the opening passage.

OTHER COMPOSERS

Among the other prominent composers of Ragamalikas are Todi Sitaramayya of Tanjore whose "Nitya kalyani", Rupaka, used to be a favourite piece with musicians in the thirties (especially Ariyakudi Ramanuja Iyengar). This piece has the raga mudra woven into its texture very artfully and smoothly and the ragas are: Kalyani, Sankarabharana, Todi, Kamboji, Nayaki, Bhairavi, Mohanam and Bhupalam with elegant viloma Chittaswaram. At the conclusion of each Kandigai, the Makutaswara of the Ragamalika in Kalyani should be sung before the Pallavi is taken.

MUTHIAH BAGAVATHAR

Another prominent composer of Ragamalikas is Harikesanallur Muthiah Bagavathar, who has also composed kritis, varnams, darus and Tillanas. His Pancha Ragamalika (Adi) is in Kalyani, Bhair-

OTHER VARIETIES

ravi, Kamboji, Anandabhairavi and Sri Ragam. His Saptha Ragamalika in 7 ragas in Adi tala on Lord Siva has a beautiful end phrase "Namosthute" with lyrical poetic beauties. The ragas are: Yamunakalyani, Sri, Vasantha, Bhairavi, Panchamam, Megaranjani and Nata narayani. His Navavarna Ragamalika in nine ragas beginning with "Swarnakarshana Ganapathe" is an interesting study. Each stanza begins with the name of the Devi chakra and includes ragas Mohanam, Vasantha, Bhairavi, Kambodi, Todi, Kalyani, Atana Surati, Sourastram and Sri Raga with viloma chittaswara.

The Ragamalika form has also been handled by composers of Tana varnas and Pada varnas and we have examples of Ragamalika jatiswaras and Tillanas too. While it is part of Veena Sampradhaya to render a Ganaragamalika Tana of Nata, Gaula, Aarabhi, Sriraga and Varali, occasionally Veena Sambasiva Iyer rendered Ragamalika tana to other 5 gana ragas also. In this sphere we have great names like Patnam Subramanya Aiyar, Krishnaswami Aiyar, the Tanjore Quartette Ponniah, Chinniah, Vadivelu and Sivanandam.

(By courtesy of the author and the Department of Music, University of Madras).



FORM IV

(See Rule 8 of Press & Registration of Books Act)

1. Place of its Publication ... Plot 292, Jayshankar Yagnik Marg, Bombay-400 022.
2. Periodicity of its Publication ... Quarterly.
3. Printer's Name ... R. V. Murthy.
Nationality ... Indian.
Address ... Rajsri Printers, Madras-600 086.
4. Publisher's Name ... R. V. Murthy.
Nationality ... Indian.
Address ... Sri Shanmukhananda Fine Arts & Sangeetha Sabha, Bombay-400 022
5. Editor's Name ... K. S. Mahadevan.
Nationality ... Indian.
Address ... Plot 30 Krishnapuri Raja Annamalaipuram Madras-600 028.
6. Name and address of individuals who own the newspaper and partners or shareholders holding more than one per cent of the total capital. ... Sri Shanmukhananda Fine Arts & Sangeetha Sabha, Plot 292, Jayshankar Yajnik Marg, Bombay-400 022.

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Form in The Tevaram Compositions*

BY

DR. S. RAMANATHAN

The body of Saivaite hymns in Tamil composed by Sambandar, Appar and Sundarar is collectively known as *Tevaram*. The term means song on God; te=God and varam=a musical composition. Adiyarkkunallar, the commentator on Silappadikaram, defines 'varam' as a song which has mellifluous words and smoothly flowing music and is sung in the medium tempo, neither too slow nor too fast. The term *tevaram* may also refer to a garland of songs offered to God; te=god and aram=garland.

THE TAMIL-PAN SYSTEM

The composers Appar and Sundarar were contemporaries and lived in the 7th century A.D.; Sundarar lived in the 9th century. Even before the dawn of the Christian era, the Tamil *pan* system had developed to a remarkable degree. The Tamil grammar, *Tolkappiam*, refers to the five-fold division of the land viz. Mullai, Kurinji, Marutam, Neital and Palai and the *pans* assigned to each of these divisions. The *Paripadal* is a Sangam classic consisting of musical compositions set to music in *pans*. There were 103 *pan-s* of which 23 were used in the *tevaram* hymns.

The hymns fall into two broad divisions: *suttangam* and *pannangam*; the former is sung in *pan* but without tala (rhythmic time measure) whereas the latter is sung in *pan* and with tala.

*Paper read at the Seminar on 'Musical Forms' held at Madras in October 1979 under the auspices of the Madras University, Department of Music.

SUTTANGAM

Tiruttantakam, Tirunerisai, Tiruvirut-tam and Tirukuruntokai were types composed by Appar. Tiruttantakam has four lines with 26 letters in each. Appar was such a master in this form that he is often referred to as *tantaka chaturar* (one adept in tantakam). This is sung in Hari-kambhoji Raga without tala—the music is not composed; the musician is free to improvise.

Tirunerisai is sung in Navaraji (pan kolli) without tala.

Tiruviruttam is usually sung in Bhairavi without tala.

Tirukuruntokai is usually sung with tala in pan indalam.

It is also traditional to sing as *suttangam* some of the hymns of Sambandar set in *pan* Megaraga Kurinji and some of the hymns of Sundarar set in *pan* takkesi.

Example: "Pulan aindum"
(Nilambari)

PANNANGAM

The musical set-up of the hymns has been handed down through generations by a body of musicians known by the name of Oduvar-s (lit. reciters). There are inscriptions to show that these people were appointed in various Saivaite temples in Raja Raja Chola's time in the 11th century. They were ordained to sing the

tevaram hymns in the temples during worship every day and thus the hymnal music has been preserved to this day.

The Tamil Isai Sangam has been

engaged in research into these hymns for the past 30 years. The *pans* have been studied and their conclusions have been published.

Pan

1. Nattapadai
2. Kausikam
3. Pazhantakka ragam
4. Pazhampanjuram
5. Kurinji
6. Sevvazhi
7. Antali kurinji
8. Viyazhakkurinji
9. Gandharapanchama
10. Panchama
11. Intalam
12. Si Kamaram
13. Takkesi
14. Takka ragam
15. Natta ragam
16. Sadani
17. Kolli
18. Kollikavvanam
19. Gandaram
20. Piyandaikkandaram
21. Megaragakkurinji
22. Puraniramai
23. Centurutti

EQUIVALENT RAGA

- | | |
|-----|-------------------|
| ... | Nata |
| ... | Bhairavi |
| ... | Suddha saveri |
| ... | Sankarabharana |
| ... | Harikambodi |
| ... | Yadukula Kambhodi |
| ... | Sama |
| ... | Saurashtra |
| ... | Kedaragaula |
| ... | Ahiri |
| ... | Malavagaula |
| ... | Nadanamakriya |
| ... | Kambodi |
| ... | Pantuvarali |
| ... | Navaroju |
| ... | Nilambari |
| ... | Bauli |
| ... | Madhyamvati |

The Ragas Sankarabharana, Pantuvarali, Yadukula Kambodhi, Nilambari, Kedaragaula, Bhairavi as sung today in South India are identical with the *pan-s* figuring in the *tevaram*; only the names differ. This goes to prove that the South Indian musical tradition is a continuous one

dating back to the days when the *tevaram* hymns were composed.

It may be noted in passing that the *pan* ('पुनिरा—*puranira*') figures in the music of the Kathakali of Kerala where the old tradition is referred to as the

Sopana music. It is also interesting to know that *pan panjuram* is one of the ragas used by Annamacharya (15th century)

STRUCTURE

There are ten units in a decad called a "pathikam" (பதிகம்) In the majority of the hymns, each unit has four lines. The music of the first two lines is repeated for the last two lines in each unit. We come across the signature of the composer in the last hymns of the decad.

The majority of the hymns may be classified as *sama pada viruttam* (சமபாத விருத்தம்) one of the nine varieties of songs mentioned in *panchamarapu*, an ancient Tamil treatise on music. In some hymns the last line differs in length from the others.

e.g.: "mandiramavadu niru"
மந்திரமாவது நீறு

There are examples of hymns containing just two lines:

e.g.: "vasitirave" (வாசிதிரவே)
"Tiruvirukkukural" (திருவிருக்
குக்குறள்)

is a type with two short lines (குறளடி)

e.g.: "aranai ulkuvir" (அரணை
உள்குவீர்)

Gnanasambandar has employed a type called *naladi melvaippu* (நாலடிமேலே வைப்பு) in which after the regular four lines, two more lines are appended:

e.g.: "idarinum" (இடரினும்)

Prosody: Rhyme and Alliteration

Unlike Sanskrit and English, there is rhyming between the first two letters of the first word of each line and there is alliteration within each line- "etukai" (எதுகை) and "Monai" (மோனை).

e.g.: நீள நினைந்தடியேன் உமை
நித்தலும் கைதொழுவேன்
வாளன் கண் மடவான் அவள்
வாடி வருந்தாமே

It is noteworthy that this principle is meticulously followed by all the later composers of South India.

e.g.: 'Makelara vicharamu
marukanna SriRamachandra

Saketa Raja kumara
sadbhakti mandara Sridhara'
—Thyagaraja

'Srisarasvati namosstute varade
Sripati gauri patiguruguha
vinute vidhiyuvate

Vasanatraya' . . .
—Dikshitar

TALAS (Time Measures)

Adi, Rupaka, Jhampa (Khanda chapu) and Triputa (Misra chapu) are the talas used in the tevaram hymns. They have 8, 6, 5 and 7 counts in each rhythmic cycle. These are the four talas which are in wide currency to this day.

EDUPPU (Graha)

The starting point of the songs in the tala is very interesting. Invariably, in the hymns set in Triputatala, the starting point is after 3 mantras (takita—தகிட)

e.g.: 'empiran' (எம்பிரான்)
'siraiyarum' (சிறையாரும்)

This structure was followed by no less a composer than Kshetragna (17th century) for his *padams*.

The *atita graha* used by Gnanasambandar has been followed by Syama Sastri and Tyagaraja (18th century).

e.g.: 'alanizhal' . . Sambandar
'nannubrovu' . . Syama Sastri
'Buddhi radu' . . Tyagaraja

The majority of the hymns are set in one medium tempo. There is also a unique example of a hymn set in four kalais (4 களை)

e.g.: Kadhalaki (காதலாகி)

GENESIS OF THE KIRTANA FORM

The Tolkappiam speaks of the *Pari-padal* and *Kalippa* as musical compositions made up of several parts. But today we do not know how the parts were sung and integrated.

In some hymns of Appar, one line is repeated in all the units of the decad.

e.g.: 'Kanden avartiruppadam
Kandariyadana kanden'

'கண்டேன் அவர்திருபாதம்
கண்டறியாதன கண்டேன்
அவரியா தொன்றுமில்லை
அஞ்ச வருவதுமில்லை.'

In the hymn, *talaiye ni vanankai*, each unit of the decad starts and ends with the same phrase. In many of the Tirutanta-kam-s of Appar (7th century), one line occurs constantly like Pallavi:

e.g.:
கற்குடியில் விழுமியானைக் கற்பகத்தைக்
கண்ணாரக் கண்டேன்

So the above form introduced by Appar may be considered as the earliest one where Pallavi and charana-s occur.

Gnanasambandar has also adopted this form in his "naladi mel vaippu":

e.g.: 'idarinum' (இடரினும்)

In the Ashtapadis of Jayadeva (12th century), we have the *Dhruvapada* (the equivalent of Pallavi) and charana-s.

KONDU KUTTU (கொண்டு கூட்டு)

This is a technique used while singing the Tevaram hymns: one phrase is sung and the words preceding it are added up one by one to bring out the meaning clearly.

e.g.: 'intai Katti'—இண்டை கட்டி

'malar intai katti'—

மலர் இண்டை கட்டி

'surumpar malar intai katti'—

சுரும்பார் மலர் இண்டை கட்டி

This technique has been followed by Dikshitar.

e.g.: 'Tyagarajayoga vaibhavami'
(Anandabhairavi)

(By courtesy of the Author and the Department of Music, Madras University)



PALLAVI*

BY

PROF. SANDHYAVANDANAM SREENIVASA RAO

Whatever the musical form, be it rendered vocally or on the instruments—the undisputed ideal of Bharateeya sangeetham is “Raga Pradhanam Sangeetham”. It is the basis of “Nada Silpa”—musical architecture. When steeped in the tradition handed down by Bharatha as per the norms set down by the divine exponents—“Bhrungi Natesa Matanga Nara-dadulupasinchina Sangeethamu”—the Ganarasa could be enchanting and transporting—particularly when the exponent is a Pratibha Sali. Pallavi is the pinnacle of such a Nada Silpa Soudham. All the Vidwans of past generations distinguished themselves as great exponents of Pallavi—a touchstone of a musician’s calibre and brilliance.

HISTORICAL BACKGROUND

I wish to attempt a historical approach. I believe the “Gana kriya”—Isaiyin Seihai” of Pallavi is from times immemorial having its roots in the “Jathis” of Bharatha, a flowering in Sharnga Deva’s Roopaka Alapathi and finally yielding fruits of infinite Nada Rasa in the immediate past and in the post decades of the classical Trinity. Bhasa’s hero Udayana could tame a mad elephant by the spell of his Veena Vadana. Kalidasa’s references to “Thana” and Raga Madhurya are remarkable for their vivid portrayal of a musical experience worth our recollection.

In the Kavya of Allasami Peddana—a senior contemporary of Annamacharya

and Purandhara Dasa—we have the picture of the heroine playing Nata Raga right through the night and falling asleep awakes to find the strings sounding Nata by the morning breeze. “Rahi (Rakthi) Butta jantra gatramula Ralgaraginchu Vimala Gandharvambu Vidya Maku”. “Chetanamu lachetanambulai Baraga Veena Vayinchu Aliveni”—The inanimate respond like living creatures and the living lose the awareness of their mundane existence in the joy of music. All this is possible in the Raga Vistara which is bristling with—“Tadavirbhuthasya Ragasya Vichitra Varnalankara Sthaya Prayoga Bhedana”—born of the manodharma of a real Nadopasaka gifted with the disciplined thinking of a classically trained intellect.

We have references to Roopaka Alapathi in “Sangeetha Ratnakara”. This short passage is quite a quintessence of the “Pallavi” of our times.

‘Rupakasthena Ragenā Talenacha Vidheeyathe

Yaproktha Roopakalapathihi Sa punar Dvididha Bhaveth

Prathigrahonikaikanya Bhanjanithyabhideeyathe”

(From the book ‘Prakeernakadhyaya’)

A PYRAMID OF NERAVAL

Let us take out a typical line of a Prabandha—a musical composition which is a limb of the raga—“Ragavayava

Sthayaha”—and do the Alapathi which is raga vistara or we may take various other lines of the Prabandham and sing with great imagination keeping the words in the proper measure—Yada Thathapada Manena (Thesham Manena Pramanena Thatkala Visranthi Yukthaya Kriyathe Ithyarthaha’—You develop the line of musical composition keeping Tala and the placing of words in the same setup right through the elaboration of the raga. Pallavi is really an elaboration of raga with a line set to a determined rhythm pattern. This is a pyramid of Neraval or *bol tan* where the sahithya bhava is first made clear and then the kalpana of the performer takes you into regions where the words have wings and the music soars. I, therefore, believe the “Pallavi” to be not a thing of recent two centuries as made out by some scholars.

THOSE DAYS

Let us also ask a question—What did the great musicians sing prior to the emergence of the great classical Trinity? The answer is usually a bewildering silence! I asked this question of Sangeetha vidwan Vasudevacharya, Tiger Varadacharya and Sri T. L. Venkatarama Iyer and also Prof. Dwaram Venkataswami Naidu. Prof. Dwaram’s answer was this: In Andhra areas, before the spread of the kritis of the Masters, it was customary to render Prabandhas after an elaboration of a raga for a length of time. Prabandhas were highly complicated and labyrinthine compositions covering all the conceivable raga sancharas with many rhythmic beauties and even intricate settings”.

Tiger and Vasudevacharya told me that in the good old days prior to Patnam

Subramania Iyer and Mahavaidyanatha Iyer, a musical sitting comprised an elaboration of a “prasiddha raga” in Mandhara, Madhyama and Thara Sthayis in Vilamba, Madhya and Dhruva Kala; then a line on God or a Raja would be rendered; or a starting phrase of a Prabandha or kriti, and after an elaborate neraval a few swara sancharas would be rendered full of raga bhava. Then two or three devotional songs or Padams of Kshetragna or Purandaradasa. *It was in toto comparable to the pattern of the concerts of Hindustani Music obtaining even in these days.* “When the seniors were once challenged to attempt such a performance—only Tirukkodikaval Krishnier took it up and gave a wholly satisfying recital” assured Sri Vasu devacharya.

PUBLICATIONS ON PALLAVIS

With these few observations on the historical aspects of “Pallavi” as a musical form, I would like to share with you the opinions of the great lakshana kartas of modern times who seem to feel that Pallavi as it obtains these days could not have been in vogue for more than two hundred years. The books on Pallavis written by various authors are: *Gana Bhaskaram, Sangeetha Sampradaya Pradar-sini, Pallavi Swara Kalpavalli* of Veena Kuppier and his son Tiruvetriyur Thyagayyar, Prof. P. Sambamoorthy’s Book-IV Sri Ranga Ramanuja Iyengar’s book entitled *Carnatak Music—Pallavi Tradition*, Tinniam Venkatarama Iyer’s book and also the book in Kannada by Sri Vidwan Chennakesavayya who has given a brilliant expression of Raga Alapana *paddhati*, Tana and Pallavi.

In the recent books, the Pallavis expounded by eminent vidwans are pub-

* Paper read at the Seminar on ‘Musical Forms’ held in Madras in October 1979 under the auspices of the Department of Music, University of Madras.

lished with notations giving out the Anuloma and Prathiloma and other neraval and swara *vistaram* in an elaborate manner. There could be other books also throwing light on this subject. Sri Ranga Ramanuja Iyengar and Chenna Kesavayya have done yeoman service by putting in clear notation the great and grand manner of Pallavi narration. In the swaras of Veena Kuppier and K. V. Srinivasa Iyengar (Ganabhaskaram author and the brother of Tiger Varadacharya) we have the unique opportunity to appreciate the *swara vistara* of masters.

Which vidwan would sit with a disciple and ask him to sing swaras and guide him? They may or may not. But the books of the great authors—Sri Ranga Ramanuja Iyengar's and others' are ready guides. My humble tributes are due to them. The music world owes a deep gratitude to those vidwans. As one who was thrilled by the matchless exposition of a large variety of Pallavi in various ragas with commendable manodharma—an genuine aesthetic delight—of Sri Ariakudi Ramanuja Iyengar, I would commend to you amongst others the book of Sri Chennakesavaiah which is a compendium of all the beautiful Pallavis heard in South India during the past few decades.

THE DHRUPAD PATTERN

At this point I beg of you to pardon me for a pardonable digression. The *alap* of Dhrupad exponents established the Raga form referred to as *raga sthapanam* or *raga prakateekaranam*. Even in villages in Guntur Dist., I have heard lay singers elaborate a line of Sri Krishnaleela Tharangam—Balagopala in Mohana—for hours with variations of *sancharas* and *talagathis* with

amazing and natural ease. Also, the rigidity of Dhrupad singing which severely circumscribed the free flight of a performer's musical imagination ultimately gave rise to "Khyal". "Khyal" with its "sum" is the exact counterpart of our Pallavi so far as the aesthetics and manner of elaboration are concerned. A Khyal is not a line like our Pallavi but a "cheeze"—a composition having Sthayi, Antara and Abhog. But in practice, the Hindustani performers just utter the starting phrases of Akshipthika and commence the Pallavi type of Khyal right away. The tabla players keep the time and the performer is free to spur his imagination into flights of raga Alpana, occasionally showing the "sum" with a din. All the while, the words are not necessarily placed in the set-up as originally rendered. The aesthetic impression of a wordless soulful raga alapana supported by tala beauties is a model atmosphere for our pallavi singers to emulate and achieve. In fact even in Hindustani *paddhati* in the good old days there was alapana first and then a rendering of the entire Khyal—not just the "Mukhda" or the starting line as is obtaining nowadays.

THE KARNATAK PADDHATI

Now I come to the subject of Pallavi in Karnatak *paddhati* proper. The giants who preceded the classical Trinity and those who were later inspired by the classical grandeur of the compositions of Thyagaraja and others expounded the Pallavi and evolved it as an instrument of maximum aesthetic delight in a music performance. What is a Pallavi? Pada Laya Vinyasam Raga Pradhanam Sangeetham! With words set to a Tala with good *sancharas*, an elaboration or neraval is attempted in various octaves and degrees

of speed. Then swara vistara is taken up. During neraval in spite of complicated *sancharas*, the placing of words should be kept intact—"Sanyak Pratishtitam". A musician must have control over the three octaves, know several compositions of the great masters in the given Raga, must be acquainted with almost all the typical *sancharas* (stayas) and gifted to sing with Suswara and Swarasthana suddham. This means that by the judicious use of Gamakas each swara glows with the peculiar *chaya* of the raga. After this he must have done all the Sadhana to acquire control over laya vinyasam, *sama vishama*, *Ateeta Anagata gamanam*. Sruthi Suddham, Kalapramanam, real spontaneous manodharma, capacity to suddenly launch on new and extra ordinary ventures (Prathibha)—all the while aesthetically satisfying—with an innate sense of proportion and *ouchithyam*.

COMPREHENSIVE TRAINING NEEDED

All these qualifications have to be acquired by dint of assiduous practice over years of training and absorbing from the masters' expositions. Unless a musician has a large repertoire of authentic patantara, good laya sadhana and gifts of imagination, he does not possess the Adhikara to render a Pallavi. Before offering to sing a Pallavi, a performer must ask himself the following: Can I render a varnam in 3 degrees of speed? Can I render neraval on the major krithis such as 'Rama Bana', 'Giripai', 'Balagopala' 'Akashaya linga vibho'? Can I render a *prasiddha* Raga for 15 to 20 minutes and a raga like Dhanyasi or Ananda Bhairavi for 10 to 12 minutes? Can I sing Raga Bhava swaras in $\frac{1}{2}$, $\frac{1}{4}$, 1, 2, 4, 8 and 16 avarthas with a fair measure of natural

case and impressive eloquence? If the Pallavi has to be changed on the spot into a different Raga or a different Tala, can I still sing the Pallavi so changed with equal ease? Are the Raga bhava, Sruthi Suddham, Kalapramanam and Sowkhya Bhavam and Rakthi well maintained? If the answer is Yes—the Pallavi is good. It is only in parts good if only a few of the aforementioned points of excellence are in evidence. Apart from all these, Tanam singing has to be cultivated with great care and the requisite skills acquired.

In the last chapter on Pallavi in "Sampradaya Pradarsini" of Sri Subbarama Dikshitar, he says: "Athi Vilamba and Athi Dhrutha are tabooed as unmusical and compellingly repetitive".

GANARASA

When all the krithis of the Masters, the great varnams and Padams leave no room for a new composition—a musician need not feel disappointed. In Raga, Pallavi, Neraval and Swaram, in Manodharma Sangitham he has the fullest opportunity and an unbridled liberty to give of his best. The Krithis predetermine his manodharma. Pallavi does not. When I feel like expounding a raga like Ham. sanandi or Valaji or Simhendramadhya-mam in which I may not happen to know a krithi, the Pallavi rendition comes in handy. I can devise a Pallavi and derive satisfaction. So many unexplored Talas await handling. It is this air of freedom that attracts the performers to Pallavi where the aesthetics of *ganarasa* is pure and unalloyed.

REQUIREMENTS

Pallavi is a line of beautiful words (Akshara Ramyata has to be there) set

to an avartha of a thala. The enunciation must be clear. It should be the essence of the *Raga chaya*. The Jeeva or Amsa or *vadi swara* must be prominent in the first enunciation. In the Khyal the sum is invariably on the *vadi swara*. "Sum" is the starting point of the Tala. But in the Pallavi it is the Pada gharba or Arudi or the stressed point, the centre of rhythmic emphasis. Four points have to be grasped clearly (1) The Eduppu—where the pallavi starts—at what point of Tala. (2) Secondly, the Padagarbha. (3) Then the Visranthi corresponding to the "Khali" of Khyal set-up. (4) Then the Uttarartha or the Makutam which brings the cycle back to the starting point of the pallavi. Too many words do not admit of easy neraval. The prasiddha pallavis are good examples, where words are far and few between.

Pallavis could be rendered normally in 2 Kalai chowkam; Exceptionally in 4 Kalai and 1 Kalai chowkam. Example: 8, 16 and 32 become a labour of unfruitful effort. The listener and the singer are alike in a mental travail. 4 Kalai-chowka Pallavis demand extraordinary powers of Nirvahana (musical handling). I had heard masterly expositions from Sri Ariakudi Ramanuja Iyengar full of *manodharma sancharas* and replete with *sukh bhavam*.

NADA PALLAVI

Not all are gifted with a good voice. A few cannot do a lengthy Raga Alapana nor neraval. Such vidwans excel in rendering complicated 'Nada'—pallavis and revel in swara sancharas closely following the pattern of Mridanga *varisais*. The pallavi singing may become a

hopelessly tutored recital inspite of having all the feats of Anuloma and Pratiloma. If spontaneous kalpana is conspicuous by its rarity, the pallavi is a parrot-like repetition of pre-fabricated sangathis and *swara visthara*.

Some pallavis on the face of it are meant to be rendered in 3 Kalas. The thisram after the manner of Sri Alathur Brothers has come to stay almost as a ritual. Pallavis in the rare or 108 Talas no doubt call for a great effort for handling properly. But they should not deteriorate into mechanical acrobatics, Too prosaic and no rasa bhava would be the result. They are feats no doubt, but the good that may come of it is highly uncertain and unpredictable.

SIMPLE SETTINGS

The initial setting of the Pallavi should not itself be in complicated rhythmic patterns. It should be simple. The performer must make it very effective in the course of handling by resorting to appropriate rhythm intricacies (*Laya vinyasam*). This was the practice of elderly vidwans. Nadai pallavis, Manipravala pallavis, Retta pallavis, and Raga Tala Malika pallavis—all reveal the greatness of the performers' vidwath and the extent of his *sadhana*. The exposition of pallavi will always bear the stamp of the performer's special gifts and achievements in Raga, Tala and *swara vistharam*.

ELABORATION

Pallavi elaboration should follow the principles of Raga *visthara*. First, simple enunciation. Then a few avarthas in

Vilamba kala. Afterwards, Madhyama kala sancharas on parts of the words. Lastly, quick sancharas on all the words in various octaves maintaining the Sahitya Akshara as in the original setting mostly unaltered. The Neraval must be properly paragraphed. Then the swara visthara. A few lilting Tadingi-na-thoms could be appropriate. "Ati sarvarthra varjayeth". Ragamalika, if at all necessary, should be rendered only after giving a fully satisfying exposition of the main Raga—not as fillers of time.

For a pallavi singing, the preceding Raga Alapana must be in *vilamba kala* and handling must be dignified and profound. Indeed the *raga visthara* must be suggestive of art cut in large dimensions even though it were to be brief in point of duration. Thanam is "Madhyama Kalam" and it should be in Madhya Sthayi (mostly). Pallavi enunciation with punctuation points should be very clear and intelligible even to lay listeners. Then

manodharma swaram—that is, the usual pattern. Singing mostly in Tara sthayi, excessive indulgence in *bhirkas* without restraint; Korappu swara visthara and Thadhigina-tom swara vistharas have come to stay. They have taken away the real joy or Ananda of *gana rasa*.

Such mechanical display is happily rare and avoided by the exponents of Hindustani *paddhati*. We must emulate their Rasabhava, unailing even in extensive elaborations. The raga rupa has to be kept. Singing in Mandra Sthayi, singing in vilamba kala and above all, rendering with feeling will ensure *bhavayukthata*. The one test of good pallavi exposition is: How well the motto of "Raga Pradanam Sangitham" has been kept up—and how well the *tala vyavahara* has been handled with ease and Sankya bhavam? That answers the real ideal of pallavi singing.

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Origin and Development of Music*

BY

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Music theory nowadays has largely become an unwanted science. This probably is due to the ever-widening gap between the theory and practice of music. At any rate, there had been a distinct lack of coordination between scholarship and musicianship. After all, science

follows art and theory which is not directly relevant to practice is without many takers.

For centuries Indian music has been plagued with this dichotomy of approach Ramamatya was asked to write "Svara-

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melakalanidhi" to eradicate the endless conflict between the theory and practice of music. Somanatha wrote "Ragavi-bodha" for the same purpose.

ASPECTS OF THEORY & PRACTICE

But a pertinent question is why should theory and practice conflict at all? Is it because of the rapid progress that practice has made over dormant theory? Or vice versa? Whatever it is, you would not get an answer. Strange, none of these authors has dealt with the contemporary state of the art or about the all-time greats in music who should have lived in their era. When such exhaustive works on the theory of music were written, we can well presume an advanced state of this performing art at that time. But then why no mention was made about this aspect? This makes us wonder whether musicians had the same traits for centuries!

WHAT IS TRADITION?

Tradition is a much talked about subject in music. "What is tradition?" asks a top artiste with all his ego, implying yet another question: "Could it have been better than what I am performing now?" "Whatever people may say I stick to tradition" says another who is not as much sought after as the first one. Some confuse tradition with taste. Others interpret it as "old fashion". It is all so confusing.

What is tradition anyway? Tradition is a treasure handed down by one generation to the next one. It is a base on which a generation improves on the quantum of knowledge available to it and innovates

and makes an enriched corpus of knowledge and experience ready for the next generation to take up. Such a tradition saves a lot of time for a generation which thus gets indebted to its predecessor. Hence every generation should take the utmost care in preserving and enriching the tradition handed down to it. When asked whether he would wait to learn from his own experiences, Napoleon said that "Life is too short for such experiments. Only fools do that. I learn from the experiences of others".

DISCRIMINATING APPROACH NECESSARY

But when traditionalism means hanging on to something obsolete, it is harmful to society and to progress in the various realms of knowledge. But one need not accept a tradition without thoroughly knowing what it is. We are not prohibited from questioning our elders and searching for the answer.

Galileo was reprimanded and imprisoned by the Church for questioning traditional thought. His theories regarding earth as a planet created an uproar in the society in which he was living. Einstein differed with Newton. But at the same time Einstein was indebted to Newton for the basement the latter had provided to the former to probe into new horizons. Otherwise Einstein would have had to wait under an apple tree for the apple to fall on his head!

A generation would do well to understand and question the tradition handed down to it and after getting satisfied over its genuineness, may find ways to enrich

it. For aught we know, a distorted tradition may be mistaken for a real one. The grammarians and text-book writers play quite a decisive role in this. They can do and undo things. Those who had understood tradition in its pristine purity can record it and suggest improvisations too. Otherwise we would come back to the same question "What is tradition?"

It would be interesting to quote Kalidasa who said: All old things need not necessarily be good nor the new ones bad. Intelligent men examine both the old and the new and accept what they approve of, while the fools allow themselves to be led by others.

The phenomenal advancement of science was made possible by each generation contributing its mite. A generation was able to make capital use of the material given to it by its predecessor. But as far as music is concerned, it is just the reverse. I fear that the worst is in store for the next generation with absolutely distorted facts in the name of tradition. To my mind this had been plaguing our music for the last several centuries.

CONFUSION AMONG THE GREAT

Venkatamakhi impeaches Ramamatya in no uncertain terms for what he called "howlers" in "Svaramelakalanidhi". But there had been two good centuries standing between them. Heaven knows what were the names of the Ragas. For instance, Ramamatya has stated that Sankarabharana was born from Sri raga for which Venkatamakhi has used very pungent language at what he considered "this silly proposition". But by saying Janana,

did Ramamatya mean Grahabheda? Or was there some other Raga which was known as Sankarabharana which Venkatamakhi has mistaken for Sankarabharana of his era?

Within Tanjore district itself, why should the same Raga be known by different names? Why did not the elders think of common terms for the names of Ragas and other musical terminology? Did they consider that by trying to cultivate two parallel systems of tradition, they were confusing and putting the future into doubts? There are several answers given to these questions; but I can assure you that none of them would be satisfying.

EVOLUTION OF MUSIC

Now let us trace the evolution of music from the available sources. Sarangadeva in his "Sangeetha Ratnakara" says that the word is dependent on Nada or sound. He comes to this logical conclusion by saying that Nada or sound gives rise to Varna or articulated sound which in its turn gives rise to Words. Words give rise to language. The entire activity of the world is through language. Hence word is dependent on sound.

AHATA AND ANAHATA

According to our ancient scriptures, the two main divisions of sound are Ahata and Anahata. Anahata, they say, is the pure sound which is the material cause of the Universe. The poet is only echoing them when he says 'Heard melodies are sweet, but those unheard are sweeter'. The ultrasonics that we hear about in science are perhaps the nearest examples, giving us an idea about the sound that

exists without being heard. Ahata, the sound which is heard, created the entire music of the world, through the medium of Notes.

NATURE

Like any other form of art, music of the world owes its origin to nature. Music was in nature, long before man made music—like the brilliant colours of flowers and birds' feathers were there, long before the art of painting.

All sounds that are produced on this earth have a definite pitch. In musical sounds, the pitch is clear and perceptible. In other sounds, the pitch is not so easily perceptible.

COMMON ORIGIN

Tracing music from the very beginning, the music of the world should have had a common origin. Anton Ehrenzweig, one of the celebrated phoneticians, said:

'It is not unreasonable to speculate that speech and music have descended from a common origin in a primitive language, which was neither speaking nor singing, but something of both. Later this primeval language would have split into two different branches; music should have retained its articulation, mainly by pitch or scale and duration or rhythm, while language chose the articulation mainly by tone colour or vowels and consonants.'

The music of the world according to our ancient texts, is traced from Archika, one note; Gathika, two notes; Samika, three notes; Swarantara, four notes; Oduava, five notes; Shadava, six notes and Sampurna, all the seven notes. The

music of the world did pass through all these seven stages.

Organised music of the world, at its earliest stage, was confined within four notes. The Vedic chant of ancient India contained three notes Udatta, Anudatta and Svarita with an occasional effort on a fourth.

THE EUROPEAN MODEL

The European system of music owes its origin to the Greeks. The very word 'music' was borrowed from Greek. The lyre is one of the oldest instruments. Orpheus of Greek mythology is famed to have played the lyre to enchant mortals and immortals alike. This simple instrument is unfretted, having four strings and hence restricted to four notes only. The words written to accompany the lyre, known as lyrics, were also composed to four notes.

SPIRITUAL BASIS

The music of the world, at this stage, was an art that had essentially a spiritual basis—regarded as a means of approach to the ultimate reality whose knowledge is bliss. Indian scriptures refer to this as Marga music. Marga means path, but in this context it means that which is classical. Music at this stage did sound similar.

It is often said that music owes its origin to the Vedas but it is not clearly stated how the seven notes or the Sampurna stage had been reached from the primal Samika. There had been several theories propagated about this. Some people say that it is by gradual addition that the seven-note stage was reached.

Some others say that the seven notes of Sama Veda gave birth to music.

The raga "Harapriya" was the first scale to be born and this scale is supposed to have been born from the Vedas. Later, the letters "Khara" had been added to suit the Katapayadi formula. There is a possibility of this favoured raga of Lord Shiva having been born from the Vedas.

SRUTHIS

It is said that Sruthis are innumerable—by which I presume that each human voice differs from the other both in tonal quality and pitch like the finger prints. In all probability the Vedas which are chanted or recited by large groups of persons on each occasion might have been responsible for the birth of the seven notes. That is to say, each member of a chanting group had a particular Sruthi of his own and he should have accidentally recited the perfect concordants of the Samika in either Madhyama Sruthi or in Panchama Sruthi. Panini, one of the greatest Vedic grammarians, in his Siksha describes Vedic swaras as:

"Udatto Nishada Gandharou
Anudatto Rishabha Dhaivatou
Svarita Prabhavya hetho Shadjama
Madhyama Panchamaha."

This is an obvious definition of perfect fifths among the 7 notes. I took the clue from the last line "Svaritha Prabhavya Hetho Shadjama Panchamaha." It is not unreasonable to presume that the seven notes might have been arrived at accidentally, through harmony. This idea was developed from the clues I got by long discussions with Vidwan Sangita Bhushanam S. Gopalakrishnan who served A.I.R. New Delhi as Conductor Vadya Vrinda and retired recently).

EVOLUTION OF A FULL SCALE

Let us assume one group reciting Veda at a particular sruthi. Suppose they are joined by another group reciting the same verses but (accidentally) in Madhyama sruthi, the resultant harmony, which should have been so pleasing to them, may have induced them to probe into the notes that had produced this effect. After the notes are separated, it would have been an easy task for them to complete an octave and arrive at the basic scale. Presuming that Svaritha is Shadjama, Udatta is Rishabha and Anudatta is Nishada—if Nishada, Shadjama and Rishabha are recited in the Madhyama sruthi, they become Gandhara, Madhyama and Panchama; and if the same 'Ni, Sa, Ri' (i.e., Kaisiki Nishada, Shadjama and Chatusruthi Rishabha) are recited from the Panchama sruthi, they become Sudha Madhyama, Panchama and Chatusruthi Dhaivata. Both these are perfect concordants to the original Kaisiki Nishada, Shadja and Chatusruthi Rishabha. If you separate the notes, the scale you get is that of Khara-harapriya.

THE GREEK SCALE

The same should have been the case with the oldest Greek scale "The Greater Perfect System". Like all other Greek scales this is a descending scale starting from the note A. The basis of this scale is the tetrachord (Four strings, presumably of the lyre) of a succession of four descending notes forming a two octave descending scale from a' to B with the addition of low A.

a' g' f' e' d' c' b a g f e d c B A

This 'greater perfect system' might have been arrived at by playing a lyre tuned

to country depending upon the availability of the raw materials. Listening habits and environmental conditions for concerts varied according to the climatic conditions of the respective countries. In a temple procession in South India, Nadaswaram concerts start late in the night and go on till the early hours of next morning. The artistes, including the percussionists, stand and perform and the audience listen to them for hours together in the open air, standing. Can you imagine such a concert in London or Europe? Strangely enough, Indian music does not have BASS instruments compared to European music. This might be due to the performing conditions. Nowadays, electronics are playing a great role in improving the tonal qualities of the instruments.

Folk music of the different parts of the world sound alike and were also responsible for the development of modern music.

PITCH IN RHYTHM

Rhythm forms an inseparable part of life, not to speak of music. Human beings develop rhythm sense more by instinct than by cultivation. Primitive music, which is essentially rhythm-oriented, can mysteriously awaken instincts, more elemental than those appealed to by any other form of primitive art. Rhythm instruments were also used for communication at the early stages—a language was developed on rhythm. Early rhythms did not have a perceptible pitch. But in the later stages, rhythm instruments were constructed in such a way as to give a definite pitch. Different types of construction of rhythmic instruments give various types of tonal colour. We have abundant varieties of rhythm instruments

in the world. They vary from a simple tonal stick to the sophisticated, well-developed rhythm instruments of today. Rhythm is a unit measure of time; as such it cannot be different in different systems of music.

But the development of rhythm in Indian music is phenomenal. For an Indian percussionist, the field of Laya offers wide scope for improvisation—from simple arithmetic to complicated higher mathematics.

GRAMMAR AND AESTHETICS

While the early scriptural music of the world followed rigid rules of Lakshana, the Desi or Ethnic music developed on the principles of Lakshya or aesthetic imaginative style. Development of ethnic or Desi music depended upon the religious, historic and geographical backgrounds. Ethnic or Desi music adjusted itself from country to country to suit the tastes of the people there.

The musical systems of the world were all developed from the same methods and materials. They are one and the same; it is only the super-structures of these systems that vary and diverge to obscure the truth about the universality of music.

PRESENTATION PROBLEMS

With such a material which is quite heavy in nature I was faced with a problem of presenting it as both an instructive and entertaining feature. The other problem that faced me was the type of music which should illustrate the universality of music. I took a Western theme "Hora Stoccato" which broadly has Sankarabharana as its basis. A small

muktayi was composed from the running theme and Mridangam was superimposed on this music. After the Western music came up again voice came up with the Indian Solfa notations for all the rest of the piece. I thought that a good start was made.

I gave an introduction to the feature in the form of an Author's Note which runs thus:

"The problem of the origin of music can scarcely be taken as a question of absolute beginnings. It is a matter, on the one hand, of discovering the historical evidence of the first known existence of music, and on the other, of studying systematically the conditions basic to the manifestation of music.

A comparative examination of historical and systematic evidence affords a natural and logical, if not a strictly scientific approach to the solution of a problem, which like many other problems of origin, does not lend itself to a definite answer.



The Cultural Scene—Bombay

Come September, come festive season. With the bountiful monsoon showers over, it has been a season of cultural festivals in Bombay. These autumn months have been marked not only by the customary annual fetes of the leading sabhas but also by some special performances in aid of worthy causes.

The fortunate Bombayites eagerly awaiting the holy consecration of the

This feature will deal with the origin and development of music."

SYNTHESISING

By this I not only prepared the listener for the subject of the feature but also took an apology from the pandits in advance for the presumptions I was making in this feature. To illustrate the universality of scales, I took the popular "Czardas" as the main theme. A brilliant Sarangi alaap in Kiravani followed by a superb Jala on Sitar went very well with that Western piece. I took "Play Gypsy" as my second theme to illustrate Nata-bhairavi raga, in which I superimposed Violin raga alapana in pure Carnatic style. I took Bhairavi Varnam's last three phrases of Chitta Swaram and harmonised with a combined recital of all the phrases at the same time. The Vedic recitation was done on Veenas which added serenity to the feature. Ultimately, I was able to produce this feature in what I thought was an entertaining manner and at the same time, explaining my views on music.

Subrahmanya Temple at Cheddanagar, (Thiru) Chembur, by His Holiness the Kanchi Acharya, were in for a pleasant and happy coincidence when Dr. Padma Subrahmanyam presented, in aid of the Temple Fund, "Jaya Jaya Sankara", a Dance recital conveying the message and philosophy of Adi Sankara. Both Padma, with her passion for a blend of styles and Sunita, a promising star of Sri Rajarajeshwari Bharata Natya Kala

Mandir, for the Atmagnana Jyoti Sabha, hit on the same title though their choreography and presentation did vary in style and projection

A Formidable Theme

To portray the message of Adi Sankara in a dance recital had for long been Padma's cherished ambition. The choreography had necessarily to be different from her Ekartha Natyas, "Raamaaya Thubhyam Namaha" and "Krishnaaya Thubhyam Namaha" which had a story to depict.

"It could not have been but by the grace of His Holiness", Padma confided with reverence. So vast and precious were the source material that even after four years of hard work and relentless search she was at a loss as to 'what to take' and 'what to leave'. She approached none other than the Kanchi Acharya during his stay at Tirupathi. He blessed her and directed that she do it herself and it did dawn—the format of the recital: the first phase comprising the Shanmatha sthapana, with a fleeting prelude snatching glimpses of Balasanyas' life and the second phase focussing the Advaita Philosophy drawn from "Viveka Choodamani", "Manisha Panchakam" and "Bhaja Govindam". This earned a 'Bhesh' from His Holiness. The christening "Jaya Jaya Sankara" was done at Powai, Bombay by Sri Dayananda Saraswathi of Chinmaya Mission who also guided her in the selection of verses having great mimetic potentiality.

SOURCES OF INSPIRATION

The choreography was conceived and given shape amidst natural settings. Musical cadences and dance rhythmic

gushed forth during her pilgrimage to the kshetras on the Himalayan range, "a place where your ego gets crushed and the little self gets completely merged with the greater self" and "where music and dance bowed to no classification." This she amply proved in her recital, setting the verses to a natural melody fusing into it all that the nuances of classical and folk styles could offer and projecting a visual, in 'aharya' and 'abhinaya', that conveyed the message, and with a technique that blended the dance styles prevalent in India with overtones of 'karanas', her penchant. And it was no significant contribution from Shyamala Balakrishnan whose voice communicated in melody what Padma visualised in gestures.

BHAKTI'S WIDE RANGE

The other 'Jaya Jaya Sankara' by Sunita was a recital comprising a repertoire choreographed by Guru Kalyanasundaram on Adi Sankara and from his lyrical gems in purely Bharata Natyam technique. It was a stream of classical melody and unbroken rhythm reflecting Bhakti in all its facets. "Adi Sankarar Avatharam", a Varnam composed in Bhairavi highlighted the Savant's compassion and the Shanmatha Sthapana. Selections from "Bhaja Govindam", "Soundarya lahiri", "Sivanandalahiri" and "Kanakadharastotra" lent themselves to fine abhinaya scores.

AN ESSAY IN EMOTIONS

An enlightenment it was in the realm of emotions and sentiments, the munificence of expression brought to the fore by none other than Kalanidhi Narayanan, a name to reckon with in abhinaya, when she performed under the joint sponsor-

ship of Bombay Tamil Sangham, Bhulabhai Institute, Kalasadan and The Rajarajeshwari. How the pada "Evvade nenu pavvalinchina vela..." (Sankarabharanam) of Kshetragnya lent itself to interpretations more than one portraying a Nayika's response to the floral arrow darted at her bedchamber and expressing rasas as divergent as Shringara and Bhayanaka, was an essay in emotions that she pictured.

The streaks and strides of the Khandita Nayika—the disgust, the pride, the scorn that she usually deploys at her 'erring' lord formed another compendium of emotions.

Kalanidhi Narayanan was on a 8-week assignment to Bombay as a visiting Professor at the Institute imparting specialised training to seniors in abhinaya—a scheme which the Institute has been doing for dance as well as music.

A SILVER JUBILEE

Kalasadan celebrated its Silver Jubilee fete resolving 'to set up a Chintamani Ashram of Fine Arts'. Bringing together performing maestros and pioneering institutions from distant Kerala and nearby Pune, the 5-day festival featured the Kathakali veteran Mankulam Vishnu Namboothiri in the epic role of Krishna in 'Bhagavad Doot' and Rukmini Arundale's Kalakshetra in "Kurma Avatara". Flutist N. Ramani and sitar wizard Ustad Abdul Halim Jaffar Khan regaled listeners with their choice ware in Karnatak and Hindustani instrumental. A clarinet-Shahnai Jugalbandhi by Sholapurkar and Deolankar of Pune was an attraction and the Malkauns rendered by the team was a neat and well prepared fare.

A RICH FESTIVAL

The staging of "Padmavathi Srinivasam" a dance drama in Kuchipudi Idiom, based on the sthalapurana of Lord Venkateswara as the inaugural programme marked a departure from the traditional invocation by Nadaswaram at the Shanmukhananda Sabha's annual cultural fete. It was a fortunate few who were richly rewarded with a musical experience listening to a Hindustani violin solo by the master-melodist M. S. Gopalakrishnan at the festival, which also featured recitals by Maharajapuram Santhanam, Radha-Jayalakshmi and Flautist K. S. Gopalakrishnan. Playing with immaculate ease, MSG delved deep into the nuances of Puriya, Saraswathi, a mode adopted from the Karnataka system, Malkauns etc. in a purely unalloyed Hindustani format.

Major Sundararajan's Ennessen Theatre along with Shantiniketan of Madras concluded the drama segment of the festival. While "Julius Sekhar" their latest addition had overtones of Shakespeare's Caesar, "Kal Thoon" and "Idayam" depicting the triumph of truth were plays leaning on the histrionics of 'Major'. Shantiniketan's "Andaragam Punidamanadu" and "Thevaigal" were pedestrian.

BHARATIYA FESTIVAL

D. K. Pattammal's tradition-steeped inaugural concert gave a welcome start to the Bharatiya Music and Arts Society's annual fete. As usual one had his fill of kriti varieties, all of which were rendered with sahitya bhava. The fundamental unity of the two systems of Indian Music on the melodic plane was explored by the flute pair—Ramani and Chaurasia—in

a Jugalbandhi which also extended to rhythm by pairing the mridangam and the Tabla. With Ramji's "Abhaswaram" on the third day the festival took a turn to pop.

Of the dance recitals, Vani-Meera's Bharata natyam fare abounded in abhinaya intricacies and nritta nuances. The Simhanandana Tala Thillana with 108 beats was the crowning piece of the recital and a connoisseur's delight. The concluding dance recital by the glamour queen Hema Malini highlighted the artiste's histrionic talents. Mauli and friends of Madras were given charge of the Drama segment and they fulfilled, by and large, the audience expectation.

BOMBAY TAMIL SANGAM

To the Bombay audience weary with plays on social themes, Historicals and Mythologicals presented by The Heron Theatres of Madras, an offshoot of Manohar's National Theatre, during the Bombay Tamil Sangam's annual Drama festival were a welcome relief. "Maaveeran Alexander", "Valmiki" and "Kaliyugam Pirandadu" had a ready appeal for their familiarity of theme, story and characters. Besides, the paraphernalia of dazzling costumes and gorgeous settings did add to the visual impact.

BOMBAY SISTERS

A musical duo who regaled the audience at the Rasika Ranjani Sabha Ghatkopar, this season was the Bombay Sisters—Saroja and Lalitha. Their's has been a

steady progress well aligned to the requirements of duo-singing. Striking an idiom well suited to their voice textures and trained in the tradition of that master of 'nayam' the late Musiri Subrahmanya Iyer, the sisters performed with musical sensitivity and tranquil introspection. Bhairavi and Vachaspati were the highlights of the evening and the sisters excelled in the devotionals, their forte.

MEERA NATHAN

Something for which Bombay Rasikas could pat their backs was Meera Nathan's recital at the 'National' of All India Radio during the third week of December. A product of the Shanmukhananda Sabha's music school and its staffer too, Meera sang with a pleasing pitch and verve some rare kritis, of which Ambi Dikshitar's composition in Todi was outstanding for its subtle twists and structural nuances.

KAL-KE-KALAKAR

The Sur-Singar-Samsad is another of those cultural organisations doing yeoman service in the cause of music and dance. The 18th Kal-Ke-Kal akar Sangeet Sammelan got off to a flying start on New Year's day. The Sammelan, spread over 8 days, featured this year 22 young kalakars in the Bharata Natyam, Kuchipudi, and Kathak styles of classical dances and 38 junior artistes in Hindustani and Karnatak vocal and instrumental concerts. Two Tala Vadya kutcheris comprising Tabla and Pakhwaj were also billed.

Sulochana Rajendran

The Madras Art Festivals, December '79

THE MUSIC ACADEMY:

Mr. M. Hidayatullah, Vice-President of India, inaugurated the 53rd Conference of the Music Academy, Madras. In his welcome address to the Vice-president, Mr. K. R. Sundaram Iyer said:

We deem it a proud privilege to have you in our midst this evening to inaugurate our 53rd Conference and the connected programmes and we extend to you a warm welcome. . . . Your erudition brought you to the Supreme Court wherein you became the Chief Justice of India. It is therefore not surprising that even after retirement, your services were sought for in a wider field and it is in the fitness of things that you were unanimously elected as the Vice-President of India.

To you, an ardent lover of literature and languages with your scholarship in Persian, Urdu, Hindi, French and knowledge of Sanskrit and Bengalee and other Indian languages, it is hardly necessary to indicate the place cultural activities occupy in the development of a Nation We heartily welcome you, Sir, once again and request you to inaugurate our proceedings this year.

Mr. Hidayatullah thanked the Music Academy for the invitation to inaugurate the Conference and also made some very interesting observations on the scientific aspects of Indian music. To quote him:

The South has been the home of music, not only in oral music of which Karnatic music has been appreciated in the farthest corner of our land and also farther, but one of the instruments, the Mridangam, which plays an important part in Karnatic concerts, was perhaps evolved in this State because in the archaeological discoveries at Tiruvarur and Tiruvanaikkaval remains of this instrument have been found and sculptures in the Nataraj Temple at Chidambaram, show such drums. I have not seen the temple but have this on authority. The recent excavations at Rajgir have taken this instrument back to the 3rd Century B.C.

One thing which distinguishes our music from the Western is the difference in orchestration. A Western orchestra, sometimes having more than a hundred instrumentalists is not the same as an Indian orchestra. In the former all instruments do not necessarily play the entire musical piece together. The instruments have a share of their own depending on the tonal colour of each instrument which the composer and the conductor assign to them. From this arises the symphony which is distinct from melody which our orchestra tries to achieve among us. The concept of different instruments in a musical composition rendering special effect and meaning is still not possible in India in the manner of the West. I am sure your academicians must be making researches to adopt this Western concept to Indian Music. The efforts of Ravi Shankar and T. K. Jayarama Iyer of the All India Radio produced something which however did not go beyond the limits of a Western chamber orchestra. The Maihar Band, of which I saw something and which owed its origin to the efforts of Ustad Allaaddin Khan, was also on melodic lines and had a little in common with compositions written for orchestral music by Western composers.

The instruments which we use are also different. Although we can go to a half and a quarter-note in our string music we have not adopted many of the string and wind instruments to our use. Even the violin is used differently and we have no use for a Cello, a double Bass and the Bassoon to name only a few.

The Music Academy of Madras which has now been functioning for over half a century is to be congratulated at the variety of the interests which it has created. . . . I formally inaugurate the 53rd Conference and wish it the success it deserves.

In his introductory remarks, Mr. K.R. Sundaram Iyer, the President of the Academy gave a brief account of the sterling services rendered by the Academy to the cause of fine arts. Among other things he said:



We are happy that Sri K. S. Narayanaswamy, an eminent Veena Vidwan, will be presiding over this year's Conference. We are looking forward to a successful Conference under his leadership.

For the Academy, it is a continuous process of exploring the means by which it can maintain the very high standards established by its sponsors 52 years ago, by men of high integrity who dedicated themselves to the uninterrupted growth and distinction it has achieved in the cause of Music and Fine Arts.

The Academy is keen on spotting young talent. Towards this, as in the previous years, seventeen vocal, three Dance and ten Instrumental Music, concerts were arranged in Midyear Series in three sessions April, August and October. The Academy rightly derives a sense of achievement in that a number of performances by the artistes in these Series have been outstanding. It will be our endeavour to afford such artistes continuous encouragement. All the concerts in the Mid-year Series and the Harikatha and 1½ and 2 hour Concerts during the annual conference are open to the public.

ENDOWMENTS & AWARDS

There are a large number of endowments for giving awards and prizes for concerts and competitions. Of late, a large number of the public interested in music and arts have come forward to make further endowments for prizes and awards to students Competitors and outstanding musicians taking part in our programmes. Eminent Mridanga Vidwan Coimbatore Thiru C. Ramaswamy has made an Endowment of Rs. 2,500 to be awarded to a junior Mridangam artiste taking part in the 1½ hour afternoon concerts during the Annual Conferences. "Sri S. Ramaswamy (our Executive Trustee) Shastiabdapurthi, Endowment Committee" has come forward to give annually Rs. 200 to be awarded to the best competitor in the best competitions.

The Music Academy, during the year continued its assistance of Rs. 100 monthly each to 7 indigent musicians.

In this connection, I would particularly mention the munificent endowment of Rs. 25,001 made by Thirumathi Unnamalai Achi in memory of her father late Rajah Sri Annamalai Chettiar. Further, she has kindly given the Academy a wide choice for making this award to any one or more vocalists or instrumentalists of all types

taking part in the Mid-year series and the Annual Conference.

Under the Guru Kulam Scheme, a Violin student has been attached to eminent Violin Vidwan Lalgudy Sri G. Jayaraman. This student will be paid Rs. 200 per month from 1st October 1979. We have been on the look out for a student with a rich voice and aptitude to be attached to an eminent Sangita Vidwan to be trained in vocal music. The selected student will also be paid Rs. 200 per month.

In the ensuing Conference, apart from talks and demonstrations by eminent Vidwans, nearly 40 papers are being read and about 50 musicians and musicologists from several parts of India and abroad take part.

There has been a further delay, due to the plans having to be revised on account of the escalation in cost, in taking up the construction of the Academic Block, towards the cost of which the Government of India will be making a grant of Rs. 1 lakh. A part of this grant has already been received Efforts are being taken to finalise the plans and take up the construction and completion of the Academic Block without further delay.

The extraordinary work that is being carried on by the Academy would be impossible but for the devotion of the dedicated members of the Executive Committee and the Trust Board and the co-operation of musicians of all ranks.

An impressive record indeed!

THE INDIAN FINE ARTS SOCIETY

Mr. V. Emberumanar Chetty, the president of the Society, extended a hearty welcome to all to the 47th Music Conference and Festival, and said;

At the outset, I welcome His excellency Shri Prabhudass Patwari, our popular Governor By his simple and unostentatious living and willingness to hear the grievances of the people and assist them in securing relief he has endeared himself to the people of Tamilnadu. He is a great lover of fine arts, a Rasikha and a Baktha.

We are equally fortunate that Sri Vazhuvoor B. Ramaiah Pillai has kindly consented to preside over this year's Conference and Festival.

Sri Ramaiah Pillai comes from a family of distinguished Natyacharyas who were famous even during the time of the Chera, Chola and Pandya dynasties. Trained by his maternal uncle, Sri Manicka Nattuvanar and father, Shri Somu Nattuvanar, Sri Ramaiah Pillai is today the leader of Natyacharyas. The fact that famous dancers, Shrimathi Kamala, Shrimathi Vijayathimala, Shrimathies Radha and Anandi were his disciples speaks volumes about his mastery of the art and skill in training. . . . I extend a hearty welcome to Sri Vazhuvoor Ramaiah Pillai and request him to preside over this year's Conference and Festival and guide the deliberations.

The Indian Fine Arts Society accords prominence in its programmes to all branches of fine arts, i.e. dance, drama and music. Even in music, prominence is accorded to vocal as well as instrumental music. The Society continues to encourage new and young talent by accommodating them in its programme. As many of you are aware, the first prize winner in our Thiagaraja Kritis Competition is given the opportunity to participate in the afternoon

A FELICITATION

What a fertile musical soil the Music Dept., of Annamalai University was at one time! Striking evidence of this was provided at the gathering of "Sangitha Bhusanams" at New Woodlands on the 27th December last when Prof. K. S. Narayanaswami was felicitated in a series of nostalgic speeches by Dr S. Ramanathan, Veena Vidwans Gomathy Shankara Iyer, R. Pichumani Iyer, G. N. Dandapani Iyer, Sri K. P. Sivanandam and C. S. Krishna Iyer. It was a delectable occasion indeed.

MUSIC INFORMATION

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programme on the first day of the Music Festival in the succeeding year.

The Indian Fine Arts Society, during its 47 year of service, I am happy to mention, has endeavoured to promote dance, drama and music, to encourage the artistes, to discover new and young talent and to promote national integration.

Interesting lectures and demonstrations were held in the morning sessions. These were "Some Typical Ragamalikas" by Prof. S.R. Janakiraman, Tirupathi University, "Vamsee Sruthi" by Tadepalle Sri Lokanatha Sarma, "Dance" by Smt. Kamala, "Sri Annamacharya's Kritis" by Vidwan Sri D. K. Jayaraman, "The Role of Mridangam in Bhajan, Harikatha, Music Concerts, Light Classical songs and Bharatha Natyam" by Mridangam Vidwan Umayalpuram Sri K. Sivaraman.

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News & Notes

The Music, Dance and Drama Festivals arranged at Madras by the Music Academy, Indian Fine Arts Society, Krishna Gana Sabha, Tamil Isai Sangam, Mylapore Fine Arts, Viveka Cultural Centre and other institutions in the last few days of December 1979, cumulatively formed a strong cultural force. To the connoisseur as well as the professional, it was grand cultural therapy to be in it, whether at the centre as a participant or at the ringside as an onlooker. The festivals, in which practically every artist worth his name got a chance, constituted "the present moment of the past" (T. S. Eliot) in some measure.

The fare offered at these simultaneous festivals was varied enough to please the highbrow and tickle the tyro. There was some music of a quality "heard so deeply that you are the music while it lasts"; there were many competently constructed crowd-pleasers bristling with a lot of technical bravura; there were some with the imprimatur of strict conformity to the canons of classical music; there were also some instances, fortunately few, of hideous, banal, unaesthetic music, marked by a head-on harum-scarum approach. It was in short, the best of all possible whirls.

As one listened to these concerts, one was conscious of the healthy impact of responsible music criticism, as expressed from time to time in the English and language newspapers including the weeklies, exerting an influence on the artists whether a veteran or a junior. One cannot help feeling that the press has, in a subtle, and unacknowledged way, been a somewhat effective gadfly, with its exposures of shallow art, simulated virtuosity and poor aesthetics. The in-

dubitable spread of musical awareness among the public has been fostered not a little by the discussion and evaluation of musical norms in public and if at times music criticism strayed into the penumbra of personal prejudice, it deserved to be viewed with more charity of thought. Certainly, on one count, the press deserves kudos; it has been the booster of young talent, if not at times even a discoverer of it; and thereby it is speeding up the evolutionary processes in high class art.

Both A.I.R. and T.V. of Madras are helping a lot by their apt and timely coverage of the festivals.

The 53rd conference of the Music Academy was inaugurated by the Vice President of India, Shri M. Hidayatulla. The proceedings on the opening day, so ceremonious and colourful, yet so business-like, were a tribute not only to the Academy's maturity, experience and finesse in such matters but to the inspiring leadership of Shri K. R. Sundaram Iyer, the President and the unstinted co-operation and contribution he received from the phalanx of colleagues, experts and musicians. The efficient organisation of the dozens of concerts was in the capable hands of Shri S. Natarajan and R. Ranganathan. The Sadas held on the 1st January 1980 which was presided over by Shri T. Ramaprasad Rao, Retd. Chief Judge of the Madras High Court, when the "birudu" of Sangitha Kalanidhi was conferred on Prof. Narayanaswami and the Certificate of Merit to Trichy Swaminatha Iyer was an equally enjoyable function. Floral tributes to the two maestros were offered by Sri A. Kandaswamy, our Secretary, on behalf of the Sabha.

It has been said that "you never know what is enough unless you know what is more than enough". Awareness of this crucial criterion was writ large in the Presidential address of Sangitha Kalanidhi Sri K. S. Narayanaswami on the inaugural day of the 53rd annual Conference of the Academy which is reproduced *in extenso* in this issue. It was a crisp and compact speech, the burden of which was the role of the Veena in comprehending and depicting the true genius of classical Karnatak music. Prof. KSN drew copiously from his own rigorous training decades back at the Annamalai University at the hands of colossi like Vidvans Sabesa Iyer and Ponniah Pillai, where institutional coaching meshed closely with a kind of *gurukula* tutelage and resulted in a unique blend of accurate scholarship, adherence to tested traditional values, and preserving the ethos of Karnatak music.

The Music Academy's morning sessions devoted to discussion and demonstration of the kaleidoscopic aspects of classical music have always been a great contributory factor in spreading enlightenment among the professionals and the common man. A fair number of the papers read and discussed were of solid worth with suggestive insights, being vehicles of discriminating as well as exploratory scholarship. The planning of these illuminating morning sessions was in the able hands of the erudite musicologist Sri T.S. Parthasarathy. Alike in quality and quantity of the papers read, the session was not a whit behind the previous years. The absence of Dr. Raghavan was not felt, which was creditable indeed. And the tactful, brief, yet telling manner in which the President Shri K. S. Narayana-

swami intervened in the discussions was conducive to both smoothness and light. It is only fair to add that Shri K. S. Narayanaswami was considerably assisted in his task by Shri T. V. Rajagopalan, the Secretary, Shri T. S. Parthasarathy and the impressive array of experts gathered on the impressive dais.

The fact that the Indian Fine Arts Society also arranged a series of discussions and demonstrations this time shows the increasing urge among listeners for information and discussion. Time was, not so long ago, when musicians showed a stiff upper lip and shoo'd off the layman who wished to penetrate the mysteries of the art. Yes, the *zeit geist* is definitely working in favour of dispersal of knowledge and spread of enlightenment in the arts. The Walls of Jericho have indeed fallen and the readjustment of perception in the fine arts is a growing phenomenon, whether it is classical music or Bharatnatya or the other performing arts.

The Sri Krishna Gana Sabha concluded its year-long Silver Jubilee celebrations with an art festival spanning over two weeks and featuring the top artists in the fields of music, dance & drama. The festival was inaugurated by Thiru R. M. Veerappan, the Tamil Nadu Minister for Information & H.R. & C. E. Shri Madurai Somasundaram, the veteran vocalist, was felicitated on the conferment of doctorate *honoris causa* by the Annamalai University. The danseuse Smt. Sudharani Raghupathy was awarded the tite of "Nritya Choodamani". The citation read by Shri Yegna-

raman, the popular secretary of the Sabha, referred to the services rendered by Smt. Sudharani to the cause of Bharatnatyam. Prof. T. V. Ramanujam who presided presented the "birudu" and the insignia to the danseuse.

Apart from these ceremonial aspects, what really made the function memorable were three things:

First, the warm tone of the address of welcome presented to Prof. T. V. Ramanujam by the Sabha, in the course of which it was stated;

"You have been a rare and gifted person hailing from Tamilnadu taking the fruits of a wonderful and hoary inheritance to Bombay . . . Numerous are the services you have rendered Bombay officially, socially and culturally but the one achievement which stands out uniquely is the founding of the Shanmukhanda Fine Arts and Sangeetha Sabha. With its fantastic auditorium (perhaps the largest in our country, may be even in this part of the world) its extensive membership and high level training courses in Vocal and instrumental music, it is a beaconlight of culture and artistic education and while undoubtedly many willing people have worked with you, yours is the main force and dynamic guidance that culminated in the prestigious edifice that stands witness for all time to what true vision and devoted service to Karnataka Sangita can produce. Thus your selfless service in the varied activities in the society of Bombay earned you the honour of being the Sheriff of Bombay. . . . All Tamilians can be legitimately proud of you and share the joy and fulfilment you must be feeling through a life lived truly and fully in the best traditions of our country."

Second: In the felicitation speeches of Dr. Semmangudi Srinivasa Iyer, Messrs Lalgudi Jayaraman, Sri Y. G. Doraiswami, and Dr. Padma Subramaniam and R. Venugopal, the spontaneous and eloquent tributes paid to the untiring and sterling services rendered by the energetic secretary, Sri Yegnaraman, in

organising the activities of the Sabha on a high cultural level and sustaining the highest standards in music, dance & drama throughout the year despite obvious handicaps of resources etc.,

Third: The statesmanlike utterance of Dr. Semmangudi Srinivasa Iyer in which he made an eloquent plea to the Government of Tamil Nadu, through the Minister, that Government should consider favourably the grant of an adequate pension to deserving musicians and artists many of whom are perhaps honoured with titles but cannot sustain themselves in old age. The take-off point for this humanistic idea presumably came from the disturbing revelation that the late Papanasam Sivan, the greatest creator of Tamil Compositions in half a century, was so indigent that the Krishna Gana Sabha, the Tamil Sangam and others had to support him with monthly payments albeit on a small scale. So well did Dr. Semmangudi drive the point home that the Minister at once conceded that a Government, which had at its head an artiste of the calibre of Thiru M. G. Ramachandran, was in duty bound to grant financial assistance to old artistes in want. A great gain indeed for the world of classical art, a singular personal triumph for the Krishna Gana Sabha which provided the setting for it and not least, all honour to the Tamil Nadu Government for its empathy for art and culture

The ever mercurial and popular Governor of Tamil Nadu, Shri Prabhudas Patwari, conferred the title of "Sangitha Kala Sikamani" on the veteran Natyacharya Shri Vazhuvur B. Ramaiah

Pillai at the inaugural function of the Indian Fine Arts Society on the 19th December '79, which was attended by the elite of Madras. This was the 47th conference and Shri Emberumanar Chetty, the enthusiastic President of the Society, in his welcome speech dwelt on Vazhuvur Ramiah Pillai's splendid offerings to the world of Bharat Natya in the shape of such brilliant artists as Kamala, Vyjayanthimala, Radha, Anandi etc. Winner of the Sangeet Natak Akademi Award in 1967 and the recipient of the title of Kala Kesari, Mr. Pillai is a name to conjure with. His son, Mr. Samraj, is carrying on the tradition of teaching. In his address, Sri Ramaiah Pillai dwelt on the purity and richness of the traditional forms and emphasised that Natya teachers themselves required training for a dozen years in capable hands.

One hopes that Mr. Emberumanar's fervent appeal to music lovers for endowments to organise and finance competitions in the Kritis of Purandaradasa, Arunachala Kavirayar, in addition to the existing 8 competitions in the Kritis of the Trinity, Papanasam Sivan, Patnam Subramanya Iyer etc., which have helped to discover a great deal of latent talent, will get a substantial response. The Society's zealous Secretary, Sri N. Ramachandran and its worthy President, Sri Emberumanar, are to be congratulated on keeping the flag of the Society flying. After all, no organisation can have survived for 47 years without strong inner vitality and public good will.

The title of 'Isai Perarignar' was awarded to Sri C. S. Murugabhoothi by Thiru R. M. Veerappan, Tamil Nadu's Minister for Information, at the 37th Annual Festival of the Tamil

Isai Sangam at Madras on the 20th December '79. The veteran Mridangam player in a very thoughtful speech recalled the firm foundations laid in the art of laya by the great laya vidwans like Manpoondiah Pillai, Dakshinamurthy Pillai, Palani Subramanya Pillai and others and underlined the fact that mridangam has now become an indispensable tala instrument for embellishing a concert. On many occasions, Sri Murugabhoothy has paid tributes to the rapid rise of young and talented mridangists, in contrast to the slow growth of similar learners 50 years ago. An artiste of considerable humility, his style of playing has always commanded a steady following. The title bestowed on the veteran is a fitting recognition of his large contribution to the science and art of mridangam.

It is a great feather in the cap of the violin maestro Shri Lalgudi Jayaraman that one of the pieces earlier recorded by him for All India Radio, New Delhi, which was submitted by that organisation as its entry for the Asian Music Council's recent Baghdad meet was adjudged the best of its kind in Asia. It appears that there were 77 entries (instrumental music only) from the radio stations of Asian Countries; and that the conference was sponsored by the U.N.'s cultural wing, the Asian Pacific and of course Iraq Radio. Sri Jayaraman has indeed done us all proud.

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KSM

சென்னை சங்கீத வித்வத் சபையின் 53-வது மகாநாட்டில் வீணை வித்வான் ஸ்ரீ கே. எஸ். நாராயணஸ்வாமி அவர்களின் தலைமை உரை

இம்மகாநாட்டைத் திறந்து வைக்கும் மாண்புமிக் உபஜனாதிபதி அவர்களுக்கும், இங்கு கூடியுள்ள வித்வான்கள், விதுஷிகள் ரஸிக சிரோமணிகள் அனைவருக்கும் எனது வணக்கத்தை அன்பு கலந்து தெரிவித்துக் கொள்கிறேன்.

இந்த 53-வது மகாநாட்டிற்குத் தலைமை தாங்குவதற்கு என்னைத் தேர்ந்தெடுத்த வித்வான்கள் விதுஷியர் அனைவருக்கும் சென்னை ம்யூஸிக் அகாடமி நிர்வாகஸ்தர்களுக்கும் எனது நன்றியைத் தெரிவித்துக் கொண்டு, இம்மகாநாடு சிறந்த முறையில் நடந்தேற அவர்கள் ஒவ்வொருவரும் எனக்குத் துணை புரிய வேண்டுமென்று பணிவாக கரம்குவித்து வேண்டிக் கொள்கிறேன்.

இன்று இங்கு உங்கள் எதிரில் இந்தப் பொறுப்புடன் நிற்கும்படி என்னை ஆளாகியவர்களும், தெய்வத்திற்கு ஸமதையாக நினைத்து நான் ஆராதித்து வருபவர்களுமான என் குருநாதர்களது பாதங்களை வணங்கி, இம்மகாநாடு மங்களகரமாக நடக்க அவர்களது ஆசியைக்கோரி பிரார்த்திக்கிறேன்.

ஸம்பிரதாய சுத்தம்

ஸம்பிரதாய சுத்தம், கர்நாடக சுத்தம் இவைபோன்ற வார்த்தைகள், ஸங்கீத வித்வான்களைப் புகழ்ந்து பேசும்போது அடிக்கடி உபயோகப் படுகின்றன. ஸம்பிரதாய சுத்தத்தின் அடிப்படை, அதன் உயர்வு, இவை பற்றி சர்ச்சைகளும், வாக்குவாதங்களும் இன்றும் நடந்து வருகின்றன. பல்லாண்டுகளாக குரு பரம்பரையாகவோ, குடும்ப பரம்

பரையாகவோ உயர்ந்த முறையில் கையாளப்பட்டு ஸாதனையின் திறமையால் வளர்ந்து விளங்கும் உயர்ந்த பத்ததியை ஸம்பிரதாய சுத்தமான பத்ததி என்று கூறலாம். இது லக்ஷ்யத்திற்கும் லக்ஷணத்திற்கும் முரண்பாடில்லாமல் அமைந்திருக்க வேண்டும் என்பது முக்கியம்.

ராக ஆலாபனையிலும், கீர்த்தனைகளிலும் ஸம்பிரதாய சுத்தம் முதல் ஸ்தானம் வகிக்கின்றது. ராகங்களின் பாவம் ஸ்வரூபம் இவை நன்கு ஸ்பரிப்பதற்கு அடிப்படையான கமகங்களின் தொகுதிகள் வேறு எந்த நாட்டு ஸங்கீதத்திலும் இல்லாத முறையில், நமது கர்நாடக ஸங்கீத ஸம்பிரதாயத்தில், உயர்ந்த லக்ஷ்ய லக்ஷணங்களுடனும் உசிதமான கட்டுப்பாட்டுடனும் அமைந்துள்ளன. பல வகைகளாகவும், நுட்பமாகவும் அமைந்துள்ள ஸ்வர அசைவுகளும், நெடில் குறில் பொருத்தங்களுடன் ஸ்வரத் தொகுதிகளின் செயற்கைகளும், தோடி, பைரவி, கல்யாணி, சங்கராபரணம், காம்போதி போன்ற ரக்தி ராகங்களின் ஸ்வரூபத்தைத் தெளிவு படுத்த முக்கியமான அம்சங்களாக உதவுகின்றன.

ஈச்வரார்ப்பணம்

ஆரம்பம் தொட்டே நமது ஸங்கீதம் கடவுளுக்கு அர்ப்பணமாகச் செய்யும் வழி முறையில் தான் வந்துள்ளது. பாட்டு ஈச்வரார்ப்பணமாக இருந்ததென்று புகழ்வதை நாம் நன்கறிவோம். எது செய்தாலும் ஈச்வரார்ப்பணமாகச் செய்வது பெரியோர்களது வழக்கம்.

ஸங்கீதத்தை ஈச்வரார்ப்பணம் செய்யும்போது, அமைதியும், விச்ராந்தியும், நிம்மதியான சூழ்நிலையும் தேவை. ராகாலாபனைக்கு வார்த்தைகள் இல்லாததால் அர்த்த பாவத்திற்கு வழியில்லை. நாத சுத்தமும், மகாவித்வான்களின் இன்னிசையை ஏராளமாகக் கேட்டுப் பழக்கப்பட்ட லக்ஷ்ய ஞானமும் மிகவும் அவசியம். ஸ்வாநுபூதி ஏற்பட வேண்டும். ஸ்வாநுபூதி ஈச்வரார்ப்பணம் செய்வதற்கு வழிகாட்டும். கச்சேரி செய்யும் வித்வானுக்கு ஸ்வாநுபூதி ஏற்படும் போது இசையை அனுபவிக்கும் ஒவ்வொரு ரஸிகரும் தம்மை மறந்து ரஸிப்பார். தாக்ஷிண்யத்திற்குக் கைதட்டி (அப்ளாஸ் கொடுத்து) ரஸிப்பதும் தன்னை மறந்து ஆஹாகாரத்துடன் ரஸிப்பதும் ஒன்றாகாதே!

ஸ்வரங்களின் அளவு

ஷட்ஜ பஞ்சமங்கள் மட்டிலும் சுருதியுடன் இணைந்தால் போதாது. ராகங்களுக்கு ஏற்றபடி மற்றைய ஸ்வரங்களின் துல்யமான அளவுடன் அமைந்த அசைவுகள் சுருதியில் இணைந்து அதை ஒட்டி ஷட்ஜ பஞ்சமங்கள் சேர்ந்து இணையும் போது அதற்குத் தனிச் சிறப்பு ஏற்படுகிறது. "இன்று வித்வான் பாடிய ஸாவேரி ஈச்வரார்ப்பணம். மேல் ஷட்ஜத்திலேயே ஸாவேரி அப்படியே தாண்டவமாடியது" என்று லக்ஷ்யத்தில் மூழ்கிய ரஸிகர்கள் கூறுவதுண்டு. ஸாவேரிக் கென்று தனி ஷட்ஜம் கிடையாது. ஸாவேரி ராகத்திற்குப் பொருத்தமான ஸஞ்சாரங்கள் துல்யமான ஸ்தானங்களில் அமைந்து அதை ஒட்டி ஷட்ஜத்தில் லயிக்கும் போது இந்த உணர்ச்சி ஏற்படுகிறது. ஒவ்வொரு ராகத்திலும் இது அனுபவமாகும்.

க்ருதிகள்

கிருதிகளைப் பொறுத்தவரை, ஸாஹித்ய பாவத்துடன் ராகபாவத்தின் பொருத்தம், ஸங்கீதிகளின் கிரமமான செயற்கைப் பொருத்தம், ராகலக்ஷண ஸஞ்

சாரக் கட்டுப்பாடு இவைகளுடன் கீர்த்தனைகளைக் கையாளுவது உயர்ந்த ஸம்பிரதாய முறையாகும். ஸங்கீத மும் மூர்த்திகள் என்று நாம் போற்றி வணங்குகிற வாக்கேயகாரர்களது கிருதிகளின் அர்த்தபாவத்தையும், ஸங்கீத மேன்மையையும் அறிந்து, அதில் லயித்து, ஈச்வரார்ப்பணமாகப் பாடும் திறமை அடைவதற்குப் புண்ணியம் செய்திருக்க வேண்டும் என்று ஜகத்குரு ஸ்ரீ சங்கராசாரியார் அவர்கள் உபதேச மொழிகளில் கூறக் கேட்டிருக்கிறேன். ஸங்கீத திரிமூர்த்திகளின் கிருதிகளை முறையாகப் பயின்று ஸாதனை செய்யும் வித்வான்களும், விதுஷிகளும் மாணவ மாணவியரும் உள்ளவரை நமது ஸங்கீதத்திற்கு லக்ஷ்ய லக்ஷண முறையிலும், ஸம்பிரதாயத்தின் மேன்மையிலும் ஒரு குறைவும் ஏற்படாது என்பது எனது நம்பிக்கை.

வீணையின் மேன்மை

தெய்வீக வாத்தியமான வீணையின் உயர்வைப் பற்றி வேதங்கள் கோஷிப்பதாக வேத அத்யயனம் செய்த மகாபண்டிதர்கள் கூறக் கேட்டிருக்கிறேன். வீணை முதலில் எந்த உருவிலிருந்து, இப்போது அமைந்திருக்கும் உரு எக்காலத்தில் யாரால் அமைக்கப் பெற்றது என்பனவெல்லாம் ஆராய்ச்சி முறையில் சர்ச்சைக்குரிய விஷயங்கள். இன்று கையாளும் வீணையின் அமைப்பை நாம் அறிவோம். இதன் தெய்வீகமான நாதத்தையும் மகிழ்கிறோம்.

முதன் முதலில் வீணையை அப்பாஸம் பண்ணும்போதே நமது கர்நாடக ஸங்கீத முறையில் அமைந்துள்ள ரக்தி ராகங்களின் ஸ்வரூபமும், பாவமும், வீணையில் அமைந்துள்ள 12 ஸ்வரஸ்தான மெட்டுக்களிலிருந்து மட்டுமே த்வனிக்காது என்ற உண்மையை அந்த வாத்தியம் நிரூபித்துக் காட்டுகின்றது. ஒவ்வொரு ராகமும் பாவ பூர்த்தியுடன் த்வனிப்பதற்கு,

ஸ்வரங்களை ஏற்றத்தாழ்வுடனும், வளைவு குழைவுகளுடனும், எந்த அளவில் வாசிக்க வேண்டும் என்பதை இந்த வாத்தியமே அதை முறையாக ஆராதிப்பவர்களுக்குச் சிறந்த குரு நாதரைப் போல் போதிக்கின்றது.

'தோனுகதம் வாத்யம்' என்ற முறை தான் நமது ஸங்கீத பத்ததியில் கையாளப்பட்டு வருகின்றது. வைணிகர்களையும், பாடகர்களையும் புகழும்போது வீணைக்கு உவமையாகப் பாட்டையும், பாட்டிற்கு உவமையாக வீணையையும் காட்டிப் புகழ்வதுண்டு. பாட்டும் வீணையும் ஒன்றிற்கு ஒன்று துணையாகவே அமைந்துள்ளன. பாடகர்கள் வீணையை ஓரளவு அப்யாஸம் செய்ய வேண்டுமென்பதை ஸ்ரீ முத்துஸ்வாமி தீக்ஷிதர் அவர்களும் அவருடைய முன்னோர்களும் நிரூபித்திருக்கிறார்கள்.

தானம்

தானம் என்பது முக்கியமான அம்சமாகும். பாடுபவர்களும், வீணை வாசிப்பவர்களும், நல்ல முறையில் தானம் அப்யாஸம் செய்வது, கற்பனையாக ராகம் பாடுவதற்கும், நெரவல் மத்யம காலம் பாடுவதற்கும் மிகவும் பயன் தருவதாகும். ஸம்பிரதாய சுத்த மாகவும் ஸுநாதமாகவும் தானம் வாசிக்கும் திறமையுள்ள வீணை வித்வான்கள் வாசிப்பதை சரியாகக் கேட்காமலோ, கேட்டும் புரிந்து கொள்ள முடியாமலோ சிலர் வீணையில் தானம் வாசிப்பதைக் குறை கூறுகிறார்கள். வீணையில் தானம் வாசிக்கும்போது தாளத்தந்திகளை உபயோகப்படுத்த வேண்டிய முறையை, வியக்கத்தக்க ரீதியில் நமது முன்னோர்கள் வகுத்துள்ளார்கள். தான ஸம்பிரதாயத்தில், வீணையில் மீட்டு விழாமல் ஒலிக்கும் ஸ்வரங்களில் தாளத்தந்திகள் மிருதுவாக ஒலிக்க வேண்டும். மீட்டு விழாத ஸ்வரங்கள் தாளத்தந்திகளின் த்வணியில் முழுமறைந்து விடக்கூடாது. அந்த ஸ்வரங்களை போஷிப்பது போல தாளத்தந்திகளை

மிருதுவாக உபயோகப்படுத்த வேண்டும். ராக பாவத்துடன் லக்ஷணத்திற்குக் கட்டுப்பட்டு ஸ்வரத் தொகுதிகளை தான வரிசைக் கிரமத்தில் அமைத்து காலப்ரமாண சுத்தத்துடன் தானம் வாசிப்பது தான் சிறந்த முறை, ஜண்டை ஸ்வரங்களின் முறையான அமைப்பு, ராகபாவம் பொருந்திய சிறு ஸ்வரத் தொகுதிகளின் தான ரீதியான செயற்கைக் கோவை, இவை, தான பத்ததியின் முக்கிய அம்சங்கள். இந்த ஸ்வரத் தொகுதிகளை சுருதி சுத்தமாக வாசித்து, தொடர்ந்து பஞ்சமத்திலோ, ஷட்ஜத்திலோ லயிக்கும் படி செய்து தாளத் தந்திகளின் நாத உதவியுடன் ஷட்ஜத்தையோ பஞ்சமத்தையோ மட்டும் தான ரீதியில் மீட்டும் போது, முன்னதாக வாசித்த ராகம், ஷட்ஜத்திலும் பஞ்சமத்திலுமே ஒலிப்பதை உணரலாம். ஸாவேரி, பேகடை, தோடி போன்ற ராகங்கள், ஷட்ஜத்திலும் பஞ்சமத்திலுமே த்வணிக்கின்றதே என்று ரஸிகர்கள் கூறுவதின் பொருள் இது தான்.

ஸங்கீதம் இனிமையையும் ஸௌக்யத்தையும் அடிப்படையாகக் கொண்டது. வீணை இவற்றின் சிகரம். லோகமாதாவான அம்பாளுக்குப் பூஜை செய்து, புஷ்பங்களால் அர்ச்சனை செய்யும்போது பக்தி ச்ரத்தையுடன் புஷ்பங்களை மிருதுவாக ஸமர்ப்பிக்கின்றோம். கல்லால் அடிப்பது போல் புஷ்பங்களால் அம்பாளை அடிப்பதில்லை. ஸங்கீத தேவதையை ஆராதிக்கும்போது (அதிலும் வீணை வழி) ஸ்வர புஷ்பங்களை மிருதுவாகக் கையாண்டு ஸமர்ப்பணம் செய்வது உத்தமமான முறை.

குருகுலவாசம்

கலாசாலைப் பயிற்சி பிரசாரத்திற்கு வந்துள்ள இக்காலத்தில் குருகுலவாஸ முறை சுலபமானதல்ல. குருகுலவாஸ முறை சிறந்தது தான். ஆனால் அது காரணமாக கலாசாலை முறையைக் குறை கூறுவது ஸரியல்ல என்பது என் அபிப்பிராயம்.

கொடைவள்ளல் ராஜா ஸர் அண்ணாமலைச் செட்டியார் அவர்கள் முதன் முதலில் 1929-ம் ஆண்டு ஸங்கீதக் கலாசாலையை அண்ணாமலை நகரில் நிறுவினார்கள். அதில் முதலாகப் பயிற்சி பெற்ற மாணவன் நான் என்பதை மகிழ்ச்சி ஈடனும், பெருமையுடனும் கூறிக்கொள்கிறேன். தலைவர்களாகவும், பேராசிரியர்களாகவும் இங்கு பணியாற்றிய எனது குருநாதர்கள் இக்கலாசாலையை குருகுலமாகவே திகழச் செய்தார்கள். இங்கு பயிற்சி பெற்ற பலர் மேடையிலும், ஆசிரியர் பதவியிலும் சிறந்து விளங்கினார்கள். இன்றும் விளங்குகிறார்கள்.

மேன்மை தங்கிய திருவிதாங்கூர் மகாராணி ஸேது பார்வதி பாய் அவர்களும் ஸ்ரீ சித்திரை திருநாள் மகாராஜா அவர்களும் ஸங்கீதத்திற்குப் பேராதரவு அளித்து ஸ்ரீ ஸ்வாதி திருநாள் ஸங்கீதக் கலாசாலையை திருவனந்தபுரத்தில் அமைத்தார்கள். காயக சிகாமணி டாக்டர். முத்தையா பாகவதர் அவர்களும், ராஜ்ய ஸேவாநிரத டாக்டர் செம்மங்குடி ஸ்ரீனிவாஸய்யர் அவர்களும் இக் கலாசாலையை குருகுலமாகவே வளர்த்து உலகப் புகழ் அடையச் செய்தார்கள். டாக்டர் ஸ்ரீனிவாஸய்யர் அவர்கள் தலைமையில் இருபத்து நான்கு ஆண்டுகள் இக்கலாசாலையில் ஸங்கீத தேவதைக்கு ஸேவை புரியும் பாக்கியம் எனக்குக் கிடைத்தது. கலாசாலைப் பயிற்சி இந்த முறையில் வளர்ந்து வரும் வரை நமது ஸங்கீதத்தின் மேன்மைக்கும் ஸம்பிரதாய சுத்த வளர்ச்சிக்கும் எந்த வித ஆபத்தும் வராது என்பது எனது நம்பிக்கை.

ஸ்வரம் பாடுவதும் வாசிப்பதும்

பண்டைக்காலத்தில் ராகாலாபனை, கிருதி, நிரவல், தானம், பல்லவி நிரவல் இவைதான் பிரதானமாகப் பழக்கத்திலிருந்தன என்று என் குருநாதர்களும் அவர்கள் காலத்திலிருந்த மற்ற வித்வான்களும் கூறுவார்கள். எந்தக் காலத்திலிருந்து ஸ்வரம் பாடுவது அதிகப்படியாக பிரசாரத்திற்கு வந்தது, இக்காலத்தில் கச்சேரிகளில் ஸ்வரம் பாடும், அல்லது வாசிக்கும் அளவு அவசியம் தானா, இது ராக ஆலாபனை முறையை எந்த அளவில் பாதிக்கின்றது என்பன போன்றவைகளை வித்வான்கள் வித்தியாஸ மனப்பான்மையில்லாமல் சர்ச்சை செய்ய வேண்டும். அதற்கு 'ம்யூஸிக் அகாடமி' தான் தகுந்த ஸ்தாபனம், அதற்கு இவர்களே வழி செய்ய வேண்டும்.

மத்யமகால ஸ்வரம் பாடுவதற்கு ஒவ்வோரு ஸ்வரஸ்தானத்திற்கும் எழுத்தைச் சொல்லியாக வேண்டியிருப்பதால், ராக பாவத்திற்கும் ரக்திக்கும் அடிப்படையான வளைவு குழைவுகளுக்கு இடமில்லாமல் போய் விடுகிறது. இதனால் தான் ராகாலாபனை செய்யும்போது ஏற்படும் ரக்தியும் ஸுகபாவமும் மத்யமகால ஸ்வரம் பாடும் போது ஏற்படுவதில்லை. சௌககால ஸ்வரத்தை ஓரளவு போஷிக்க செய்துவிடலாம். ஜதிகளை ஸ்வரங்களாக அமைத்துப் பாடும்போது ராகரக்தியும் ஸஞ்சாரக்ரமங்களும் பாதிக்கப்படுகின்றன. வியவஹாரம் என்ற பெயரில் ஸ்வரங்களை அடித்துக் கையாளும் போது, அவை ஸ்தானங்களிலிருந்து விலகி, ஸ்வரத்திற்கும் ஸ்தானத்திற்கும் ஸம்பந்தமில்லாத நிலை ஏற்பட்டு விடுகிறது. ராகபாவமும் ரக்தியும் கெடாமல் ஸ்வரம் பாடும் முறையைக் கையாள்வது தான் உசிதம் என்பது என் அபிப்பிராயம்.

நமது ம்யூஸிக் அகாடமி ஸ்தாபனம் ஸங்கீதத்திற்குச் செய்து வரும் உயர்ந்த ஸேவையைப் பற்றி நாம் அறிவோம். வித்வான்களின் ஒத்துழைப்பு, ரஸிகப் பெருமக்களின் ஆதரவு, நிர்வாகிகளின் திறமை எல்லாம் துணை நின்று இந்த ஸ்தாபனம் ஸங்கீதத்திற்குச் செய்து வரும் ஒப்பற்ற ஸேவையை இன்னும் பன்மடங்கு உயர்வு பெறச் செய்யும் என்பதில் ஐயம் இல்லை.

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1. ; = க ரீ | கா, தூ, - ரீ
2. ; = கா ரி | கா, தூ, - ரீ
1. , | கா க கா க ரீ த
2. கா = கா க கலை- தூ ரி த-

; ஸ நி த நி ரீ ரா .. ம ர
; ஸ நி த நி ரீ ரா .. ம ர
; , ரீ ரி கா ரா ம ர
தா நி ரீ க மா ரா ம நா ம ர

பல்லவி

கா ; ; ; ; கா கா கா
ஸம் ; ; ; ; ர ஸ னே
கா ; ; ; ; கா கா கரி
ஸம் ; ; ; ; ர ஸ னே.
ரி க ம ப ம ப க ம ரிக கத தப ம ம
ஸம் ர-ஸ- னே.
கா ; ; ; ; ; ; ; ; ; ;
ஸம்

தாளம் ஆதி 1 களை

சரணம் 1

1. ; = க ரீ | கா, தூ, - ரீ
2. ; = கா ரி | கா, தூ, - ரீ
1. , | கா க கா க ரீ த
2. கா = கா க கலை- தூ ரி த-

— பா பா பா பா ;
க்ரு த பா பா ;
| பா பா பா ;
க்ரு த பா பா ;
— கா ; கா ;
நா நா
| க க ரி ஸ நி த நீ
நா நா

பா பா பா, ம க ப மா கா ;
த க ஸம் - ஸர் .. கும்
ப ம பா தா ; தப | நித த ப பா
த - க ஸம் ஸ .. . ர்கும்..
; கா க கா ம ம க ரி ஸ நி ரீ
வி தூ, பூ ல வ .. . ர்கும்..
ரீ க கா க க ப மா கரீ , , ஸ னா ;
— வி தூ, பூ ல வ .. . ர்கும்

(மற்ற சரணங்களும் இது போல்)

(+ இந்த அடயாளம் கோமள மத்யமமாகும்)

பிபரே ||

சரணம் 2

ஐனன மரண ப₄ ய | ஶோ கவி | தூ₈ ரம் ||
ஸகல ஶாஸ்த்ர நிக₈ | மா க₈ ம | ஶாரம் || பி ப₈ ரே

சரணம் 3

பரி பா லி த ஶர | ஶிஜ க₈ ர் | பா₄ ண் ட₈ ம் ||
பரம பவித்ரீ | க்ரு தபா | ஶ்ண்ட₈ ம் || பிப₈ ரே

சரணம் 4

சு த்₈ த₄ பரம ஹம் | ஶா ஶ் ரம | கீ₈ தம் ||
ஸு க ஶௌனக கௌ | ஶி க மு க₈ | பீ தம் || பிப₈ ரே ||

[ஸதாசிவ ப்ரம்மேந்திரர் க்ருதி]

Edited by K.S. Mahadevan, printed and published by R. V. Murthy for Sri Shanmukhananda Fine Arts and Sangeetha Sabha, Bombay-400 022. Printed at Rajsri Printers, 156 Avvai Shanmugam Road, Madras-600 086. Registered with Registrar of Newspapers for India No. R.N. 2793/875.